

# SCHOOL ARTS



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CALIFORNIA

VOLUME  
48  
NUMBER  
5  
50 CENTS

NORTH AMERICAN HANDICRAFTS  
JANUARY 1949



**A PRACTICAL BOOKLET COURSE IN  
PENCIL SKETCHING FOR ONLY  
25 CENTS**

**THERE'S MAGIC IN YOUR PENCIL** when this beautifully printed booklet, *SKETCHING WITH VENUS PENCILS*, is in your hands. The American Lead Pencil Company, publishers of the booklet and makers of Venus pencils make a wonderful working partner for Harry W. Jacobs, artist-author, and the resulting 24-page booklet not only shows the steps that lead to successful drawing, but breaks down the pictures into their important parts so that the beginner learns to build a pencil composition in the same constructive and attractive way that the mason lays bricks.

Sixteen of the 24 pages are illustrated, often the entire page, with decorative drawings that are the kind you like to mount on your classroom wall. The lessons start on the very first page, telling you the kinds of pencils to use, the positions they should be in to achieve the different effects, and the kinds of paper. Next practice strokes are discussed, with tips on how to give movement to the mass by letting a little white show—how to use an "ironing" movement with the pencil for a firm, even tone with vertical, horizontal, and oblique strokes. Specific pictures in the booklet are then discussed in terms of practice strokes. The author points out that the direction of the stroke must emphasize and express the texture of the object sketched. Next we learn about foliage, the approach to the subject, and how to indicate "growth" with the pencil. A completed drawing is then shown in its various stages, from the layout sketch to the emphasis of the center of interest, the light and dark tones surrounding the center, and the accents that give a finished look to the final result.

You'll feel as if you were seeing your world for the first time after reading the section about planning the interest point, for you'll see such everyday objects as the corner grocery, the neighbor's back yard, and a country barn with the eyes of an artist as you spot the center of interest and plan the strokes of light and dark, shadows and reflections that capture not only the appearance of the object but the mood and emotional appeal as well.

This book provides the skilled artist and the beginner with the kind of instruction that enables them to "record thoughts graphically on paper" with all of the accuracy of a camera plus the emotional satisfaction that comes only from one's own handiwork.

Order your copy today. Send only 28 cents (this includes 3 cents for forwarding your order) to Secretary, The SCHOOL ARTS Family, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

**ART THROUGH 50 CENTURIES, A  
PICTORIAL RECORD OF MAN'S  
ARTISTIC PROGRESS**

The Worcester Art Museum, in commemoration of 50 years of service to the community, has published an outstanding book that every art teacher will find valuable for classroom reference and personal enjoyment. Within the 96 pages are 133 halftone illustrations, 2 full color illustrations, and complete coverage of 14 periods, from Egyptian and Mesopotamian through contemporary art.

The museum has come into its own as a means of making art an integral part of life, where children and adults learn to understand and appreciate art, and to use their information for the enrichment of everyday living. It is to this worthwhile purpose that *ART THROUGH 50 CENTURIES* is dedicated. Acquiring a knowledge of art is an exciting adventure when we become familiar with the painter, the period in which the picture came into being, and the irreplaceable part that art has played in reflecting modes of thought, philosophy, activity, and dress throughout the centuries. Each of the 133 pictures is described in detail, with the most interesting facts about the personalities and events portrayed, and the era in which it was painted. This includes information about the style of composition and painting and biographical notes that bring the artists to life for appreciation classes, doubling enthusiasm and interest.

This information-packed booklet fulfills the valuable function of a "printed museum" that can be referred to at any time, with written "gallery talks" that are the fruitful result of long hours of research by museum staff members.

The colorful orange and ivory paper cover is a decorative addition to your personal or classroom reference shelf. The complete contents cover 50 centuries of outstanding art forms, from carving painting, pottery, and mosaics to silverwork and water colors.

Pre-Columbian artists, ancient Egyptians, Renaissance painters, eighteenth century artists, and contemporary painters become one in the common fellowship of artistic achievement in *ART THROUGH 50 CENTURIES*. Send \$2.53 today for your copy to Secretary, The SCHOOL ARTS Family, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

**CREATIVE HANDS BOOK  
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**INDIANCRAFT** W. Ben Hunt

Here's a book that's a "natural" for our theme of North American Handicrafts, as thoughts turn to creative crafts. W. Ben Hunt, author of this 24-page book of authentic Indian crafts, skillfully combines unusual projects and easy-to-follow instructions. \$2.75

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**HANDICRAFTS AS A HOBBY** Robert E. Dodds  
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ORDER FROM Creative Hands Book Shop, 191 Printers Bldg., Worcester 8, Mass.

# THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS  
FROM EVERYWHERE

**THE INTERNATIONAL ART EXCHANGE**

reports that four additional countries—Belgium, Greece, Japan and Canada, have been added to their already long list of countries interested in the exchange of children's art work.

The appearance of *THE 1947 STORY OF AMERICAN YOUTH*, by Mary Adeline McKibbin of Pittsburgh (*SCHOOL ARTS*, June 1948), aided to increase the enthusiasm of art teachers and supervisors throughout the United States. More than 5,635 paintings depicting life in America by youngsters in grades 6-12 in 35 states were mailed to the American Junior Red Cross Headquarters to be screened and shipped abroad.

The Eastern Arts Association and the American Junior Red Cross organized the *INTERNATIONAL ART EXCHANGE* believing that "art as a universal language" is an important factor in drawing nations together in these times of turmoil and misunderstanding. Today the *EXCHANGE* is controlled jointly by the National Art Education Association and American Junior Red Cross.

The first screening of the pictures submitted to the *EXCHANGE* took place in December 1947 and at that time sets of Kodachrome slides were taken of the pictures chosen for the exhibit. These slides are now available on loan from the Red Cross offices for schools in the United States. Only one screening will take place this year in May 1949.

All art supervisors and art teachers are invited to participate in the program. For more complete information and printed materials about the organization, write to Mrs. Alice Ingersoll Thornton, American Junior Red Cross, 17th and D Streets, N.W., Washington 13, D.C.

**A SURVEY PRESENTING EMPLOYERS' ADVICE TO ART SCHOOL GRADUATES SEEKING EMPLOYMENT** based upon a questionnaire distributed by the Minneapolis School of Art is available to all art groups, students and teachers. Such questions as "Free lance or a job? Has the beginner a chance? What about salary?" are answered fully. For your copy of this 7-page booklet, send your request and 25 cents in coin to Warren T. Mosman, Assoc. Director, Minneapolis School of Art, 200 East 25th Street, Minneapolis, Minn. Mention *SCHOOL ARTS*, please!

**ART ASSOCIATION CONVENTIONS  
1949**

**WESTERN ARTS**—Hotel Adolphus, Dallas, Tex.—March 23, 24, 25, 26. **EASTERN ARTS**—Hotel Statler, Boston, Mass.—April 6, 7, 8, 9. **SOUTHEASTERN ARTS**—John Marshall Hotel, Richmond, Va.—April 14, 15, 16.





### Artista Water Colors for Superior Results...

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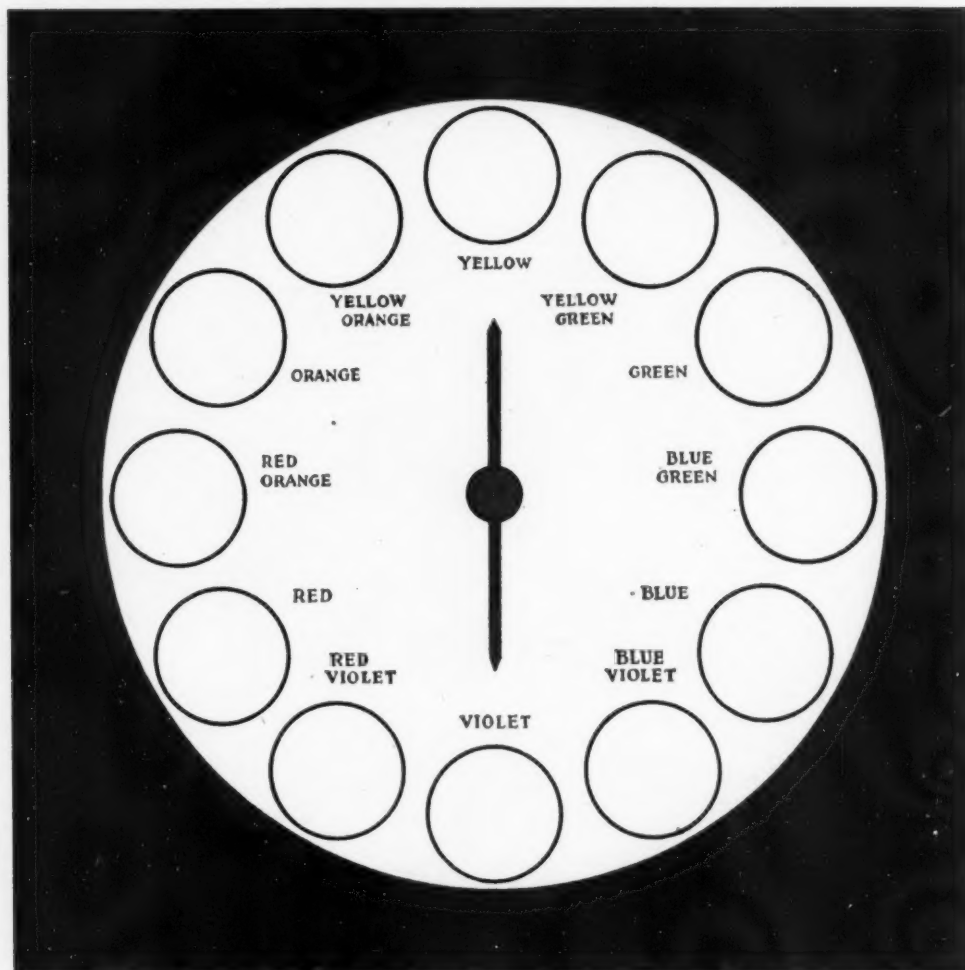
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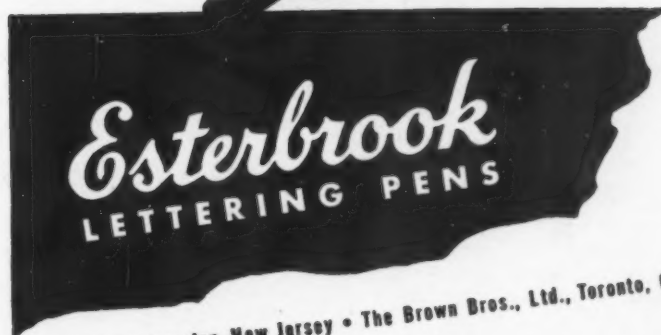


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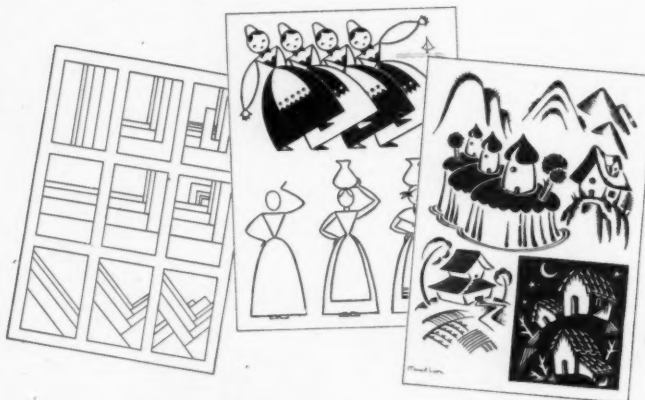


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### SCHOOL ARTS MAGAZINE

191 Printers Bldg., Worcester 8, Mass.

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## ITEMS of INTEREST



Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

### HANDMADE PENNSYLVANIA DUTCH POTTERY BY JANE GRIFFITH

is featured in an attractive little 9-page catalog that is filled to the margins with photographs of completed tiles, trays, lamps, plates, flower holders, and all sorts of attractive and useful items of pottery for making the home more livable. Pupils will find all kinds of ideas for their own ceramic creations from the wide variety presented here. If you would like a copy of the "Janie Dutch Stuff" pottery catalog from the Jane Griffith Pottery House, send 3 cents postage to cover forwarding your order and address your request to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

### NEWS ABOUT THE LATEST ROGERS KILNS

comes to us in a folder that describes and shows photographs as well as listing sizes and prices of kilns for every ceramic need. If you would like to obtain a folder telling about the new kilns, send 3 cents forwarding postage to Items of Interest Editor, and we'll see that your request reaches the Rogers Kiln organization. That address again is Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass. Order before February 28, 1949.

### A CRAFTINT CATALOG OF ARTIST SUPPLIES

has been published and is available to art teachers. You'll enjoy browsing through the 23 pages of this "booklet store" that stocks everything from drawing cleaner to inks, drawing pads, and shading mediums. If you would like a copy of the latest Craftint catalog and price list, send 3 cents to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949. Your copy will be forwarded immediately.

### THE DESIGN OF THE MONTH by CVH

Laboratories Co. is a new kind of service that assures you of a new and stimulating project every month—as timely as today and always brand-new. Here's the way the designs work—the sheet is perforated with the outline of the design. This sheet is placed over the object you wish to decorate. A white stamping powder is brushed over the design for a black surface, black for a white surface. The outline is then painted with Plastic Relievo Colors with the unique needle cones, similar to the process of cake decoration. Detailed instructions for color and application are given on the outside of the packet. For further information about this "Design of the Month" plan, write to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

(Continued on page 6-a)





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GIVE YOU THESE *5 Big Advantages*



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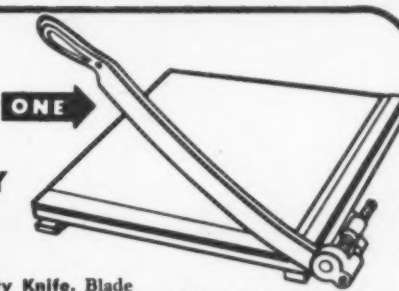
**4259 - STUDIO** — 10" x 10" table. 10" blade. Ideal for ordinary school, home and office use. Fine cutter for photographic work — trimming prints, films, photo mounts. **\$6.00**

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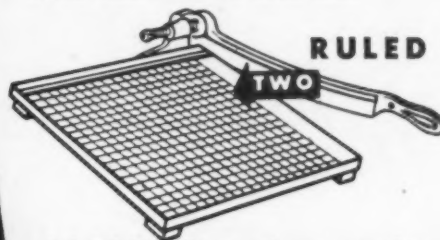
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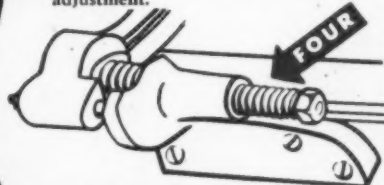
### RULED TABLE

**Ruled Table.** The smooth top, green for eye-ease, is ruled in  $\frac{1}{2}$ " squares for quick, accurate cutting. You can cut odd shapes easily. Springfield Cutter has smooth top — cherry finish — unlined — can be ruled at slight extra charge.



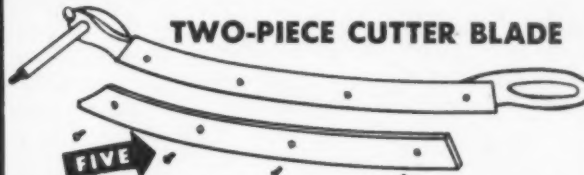
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**Heading Rule.** Perfectly-aligned heading rule permits trimming of material to fractional parts of an inch. Cutters 12" in size and larger have heading rule cam adjustment.



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(Continued from page 4-a)

**FELTCRAFT IDEAS FOR FUN** in the classroom and home are generously provided in this little folder that is an "idea mine" that provides inspiration for many handicraft sessions. Here are patterns listed for 5 cents each for every kind of felt object from pincushions to a mother and baby kangaroo—and wire chenille for fluffy little animals, lapel ornaments, and flowers. Write for your copy of the Felcraft folder to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949. Send 3 cents for forwarding your request.

**EARLY AMERICAN DESIGNS** to translate into useful bits of furniture and home accessories are now available at an amazingly low cost from the Stanley Tools Educational Department of New Britain, Conn. Two complete portfolios contain fifteen sheets of 8½ by 11-inch paper in each folio, with one project showing two or more diagram views on each sheet—and the sheets are punched for a standard notebook for your convenience. And for those who lack skill or interest in manual arts, these diagrams are marvelous examples of the use of visual instruction to lighten your classroom teaching load. Priced at only 25 cents each, you may obtain series A (plans for cricket, spice cabinet and mirror, knife and fork box, matchbox, miniature blanket chest, nutmeg box, wall rack, napkin holder, colonial mirror, desk box, miniature cradle, mirror, shelf and drawer, tray, pipe and matchbox, candle stand) or series B (miniature cradle tray, trinket box, miniature chest of drawers, spice chest, spice box, corner candle stand, coffee table, bookshelf, 9-drawer spice cabinet, salt box, string box, shoe-shine cabinet, footstool, kindling box, treasure box). State whether you want series A, series B, or both for only 53 cents including postage for forwarding. Send your request with remittance of 28 cents for each folio to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

**CATALOG OF TEACHING AIDS OFFERED BY WESTINGHOUSE** to alert teachers eager to bridge the gap between the textbook and the student's interest in current developments. These teaching aids cover a wide range of subjects including science, homemaking, education, industrial arts and radio—and you'll find them all described in the catalog which also contains order blanks for use in requesting materials. Send your request for the Westinghouse teaching materials catalog with 3 cents for forwarding costs to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.

**35 PAGES OF CERAMIC MATERIALS AND EQUIPMENT** with price list comes to you from the Jack D. Wolfe Company, Inc., of New York. Here are mat glazes, gloss, enamel, and transparent glazes, slip colors, chemicals, clay, brushes, modeling tools, potter's turning tools, potter's kick wheel, electric wheel, all kinds of electric kilns with details about measurements, heats, shelves, and controls, as well as sprayers, wedging boards, plaster molds, and complete prices for all of the articles listed and described. Send 3 cents forwarding postage for your copy of the Wolfe Ceramic catalog to Items of Interest Editor, 191 Printers Bldg., Worcester 8, Mass., before February 28, 1949.



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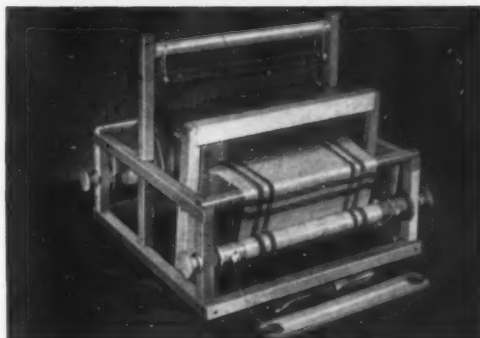
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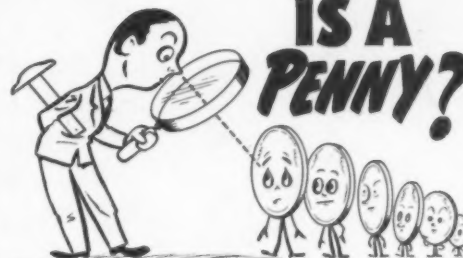
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# NORTH AMERICAN HANDICRAFTS

## The Colorful Past Reflected in Contemporary Craftwork



FROM North to East and South to West, handicrafts in North America are flourishing—not only as educational projects but as hobbies and trades for every age and class of people. As in all vocations, the trend of these handicrafts is regulated by demand and the encouragement of the craftsmen to produce their work.

The work of George Sinclair of Alberni School is a fitting opening to this issue as it embodies the basic principles of educating students to utilize the good indigenous design forms and study of ancient native cultures which are the key to the perpetuation of fine native handicrafts of all people.

Then proof that our Indians can cooperate in supplying necessary demand and still compete with functional production is shown in the making of sweaters so original but still practical that competitive commercial output does not affect their field. It shows that a useful, distinctive handicraft is always in demand and that design and handwork in knitting could be a subject for schoolroom research.

The extensive enthusiasm over the revival of hand weaving and research of new techniques in textiles gives a bright future to the textile industry as well as many creative hints and integrated study suggestions for the art class. The history of weaving, its importance to our economy, its utilization of art and sciences, all make it a natural subject for the integrated school program.

Artists and industries all over the country are researching all available materials which can be utilized in handicrafts. From the museum collections of old glass to the modern pieces for commercial output there is design material for everyone. For preliminary ceramics, study, shape and style plus the exacting requirements of glass design make it an excellent source material subject for all classes.

The possibilities of creative work with cement and odd materials is attracting much attention. This is not a new subject but it lends itself most appropriately to modern design, especially in architecture, landscaping, and interior decoration. It is a fine outdoor craft for boys' camps where stone materials at hand may be utilized with only small cost involved for cement and simple necessary equipment. For outdoor classwork there is nothing better.

**P**UPPETRY and dollmaking are ever current among the handicrafts of our continent. Programs utilizing these two subjects are always successful in the school art program and their appeal to little children makes them one of the best subjects for art motivation.

From the South, Winifred Miller's accurate report of the arts and crafts of the Seminoles lends colorful hints as to their sewing and carving handicraft and provides excellent source material for Indian study programs.

Wax-modeled and fabric-dipped handicrafts are still being carried on by an old family in New Orleans, and details of Southern homes will make popular study subjects in the art classes. The wax figures are easy and fun for all grade levels.

Along the West Coast handicrafts from native materials thrive and small industrial handicraft studios continue to prove that handicrafts can be profitable as well as satisfying and educational to their creators.

In these reports of some of the phases of contemporary craftwork which have been called to our attention from all corners of North America, there are many timely hints for our art teachers concerning creative originality plus the adaptation of handwork as it applies to classroom use.

*Esther de Lemos Morton*





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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## NORTH AMERICAN HANDICRAFTS

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## NORTH



Totem carvers of Wrangell, Alaska. Though totem poles play no part in the rituals or religion of these Indian youths of today, they are an incentive to perpetuating the skill of carving and appreciation of their own ancient design forms



At Kitwanga on the Skeena River in Canada, Indian men oil and paint an ancient fallen totem pole. This location is remarkable for its large number of these carvings which, made with the simplest tools, recorded a mingling of gods, humans, fur, fin, and feathered animals and served as armorial bearings for the ancestors of the present Indians of that region





Judith had never had a lesson in art until the beginning of 1947 but six months later she won a provincial prize for her work, and a scholarship. For her subjects she uses the tribal legends and scenes she has known all her life

## REVIVAL OF NORTHERN INDIAN ART FORMS

LYN HARRINGTON  
Vancouver, British Columbia

**G**EORGE SINCLAIR, art instructor at the Alberni Indian Residential School, is clearing new trails in persuading the native children there to use their tribal emblems in today's art work.

For many years interest in their own background was suppressed or diverted. The idea was that by forgetting those things of the past, the educated Indian youngster would the better fit into the world of today. The tendency now is somewhat in the other direction.

Now the theme is that these ancient art forms should not be lost nor permitted to fall into disrepute, but recreated in modern life. The inspiration, the composition, and deliberate distortion that went into the ancient patterns and designs are worthy of being retained and adapted to present-day use.

The Indian youngsters themselves have mixed feelings about these tribal art forms. On the one

hand, they take them for granted. They have known all their lives the carved guest bowls, the wooden masks, the totem poles standing throughout their villages. They call forth no special admiration or reverence, any more than a coat of arms does with the average school child.

On the other hand, they have an embarrassment about them, and are inclined to look upon them through the tourist's eye, as something queer and laughable, quaint at the very least.

As in many parts of America, the Indians are being taught their own crafts or, rather in this case, a renewed respect for the old crafts. By using the designs in the schoolroom, Mr. Sinclair assures the students of the practical modern application of their tribal motifs.

The immense pride of the West Coast Indian makes these youngsters the more fearful of being laughed at

or derided. They have hesitated to express themselves on paper or by other means. Through encouragement, they now use the decorative motifs without embarrassment, use legends and tales in English classes, and are even planning a ballet based on the old dances and music.

When Mr. Sinclair went to the school two years ago, it was not as an art teacher. He was badly crippled with arthritis, and decided to conduct art classes as much to take his mind off his pain as to help the youngsters.

He was outstandingly successful in the latter, less so in the former. But he found talent in these youngsters beyond what he had known in his former school art classes. The school took prizes in a dominion-wide health poster contest. One of the pupils, Judith Morgan, won a scholarship to study Indian arts at the provincial museum.

Mr. Sinclair has uncovered considerable talent here and there amongst these children who have a remarkable tradition of tribal art behind them. Their

tribes were highly cultured in carving, painting, basketry that was ornate and of extremely fine workmanship, weaving of intricate pattern and, to some extent, in metalwork.

Once assured that they would not lose face, the youngsters began to "remember" many an almost-lost tradition. A mask would remind one lad of another at home, "only the nose is different." He would reproduce it on his next vacation. Use of modern lathe and ancestral knife in carving quarter-size masks combined the old and new. Mr. Sinclair kept careful notes of various comments on the designs, and his notebooks are treasures of information.

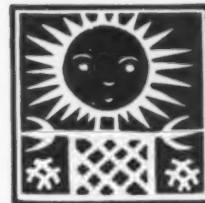
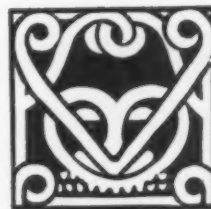
Art designs were carried into the sewing room, where the instructor was persuaded to use them in teaching various stitches. Basketry designs can be used in cross-stitch embroidery and in knitting, without a single change.

The idea is not to turn back the clock, but to prove to the young natives of today that they have an amazing source of good designs in their tribal backgrounds.



Mr. George Sinclair, art instructor at the Alberni (Vancouver Island) Indian Residential School, emphasizes the design motifs in his sketch from an ancient Haida Indian figure





This Indian boy's notebook is a treasure house of Northwest Indian lore—both in notes and drawings. Old designs and original masks inspire this young Indian student to create modern versions of this dormant art



Designs from the art classes are used in the sewing room. Two of the older girls work a conventionalized beaver on a hooked sampler while the younger girl at their left used the sculpin in typical stylized form for her appliquéd cushion top



The right side of the sampler showing the conventionalized design of the beaver. In Indian design the adaptation of such figures becomes more symbolic than literal and the designs may be almost unrecognizable unless the ancient symbols are understood





**S**IWASH INDIANS of Vancouver Island have developed a contemporary handicraft by knitting sweaters of hand-carded and hand-spun wool of natural colors from their own sheep. This is by no means an indigenous craft but it shows the Indian's ability to adapt his handicraft skill and material at hand in developing a modern product for modern demand







## THE COWICHAN SWEATER

LYN HARRINGTON  
Vancouver, British Columbia

**S**IWASH Indians, centering around Duncan on Vancouver Island, have developed a new craft exclusive with their tribe. They use the undyed wool from black sheep to form the bold and distinctive designs of their famous "Cowichan" sweaters.

Black sheep, despised elsewhere, are greatly prized on the Island. Even the gray or brownish fleeces of aging black sheep bring rates better than twice those for ordinary white wool. Flocks vary in ratio to the demand for black fleeces.

While knitting is not a native art, the kloochmen (squaws) of the tribe quickly adopted it from the first white settlers of Vancouver Island. It is still popular with the young women of the tribe, whereas their tribal basketmaking has diminished.

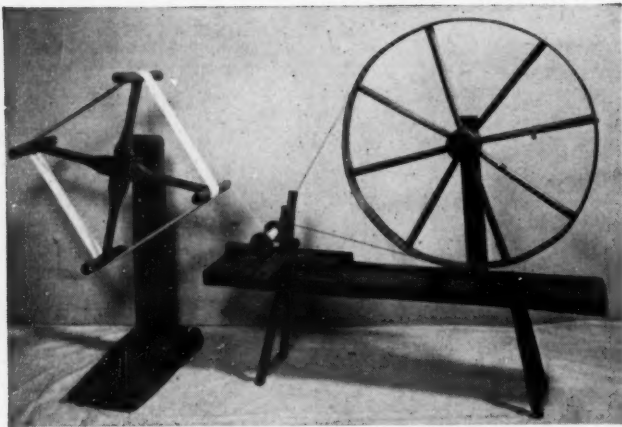
The women wash the fleeces, card the wool, and spin it on improvised spinning equipment made from old sewing machines. Then the thick, single-ply yarn is knitted on short, strong needles, circular-style, like a giant sock. Most have shawl collars and long sleeves, and a finished sweater for an adult

weighs five pounds. The completed sweaters are washed and pressed, before they are sold in retail stores throughout Vancouver Island and the adjacent mainland.

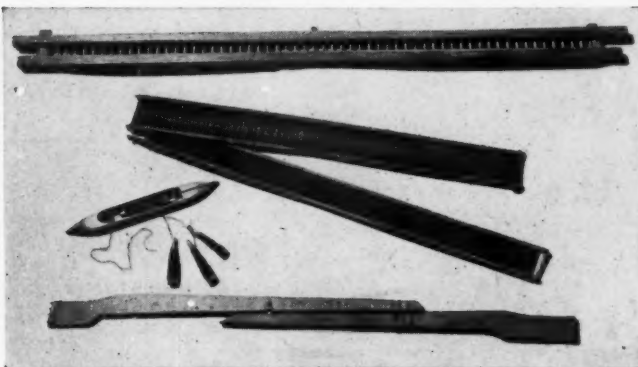
Designs vary considerably and are selected for popular taste more than adherence to Indian design. Some of them are, however, tribal designs taken from basket decoration. On occasion a knitter drafts out her own pattern, or works to a customer's specifications. More often, the kloochman carries a design in her head.

Most sweaters have rows of conventional designs, with deer or horses, thunderbird or eagle, beaver or squirrel on chest and back.

Crisp black used on clear white brings the highest prices, being most decorative. But sweaters employing gray or brown wool are more popular with the workingman, since they require less washing. Lumberjacks, fishermen, construction workers find these sweaters warm and rain-resistant as the heavy wool and stout needles make the garment porous enough for comfort.



Elizabeth Pentland Shephard photographed at her spinning wheel about 1908



Left: The chaste simplicity of wool and bobbin winders owned by Samuel Pentland is a tribute to the functional design ability of their maker. Raddle, reeds, temple, fly shuttle, and bobbins are all the simplest yet efficient kind of loom equipment



Authenticated News

**A**LL across Canada weaving and spinning are being emphasized and revived. In the early days the hand textile industry of Ontario was highly developed and though equipment was crude and painstaking, the results were quite to the contrary. This sturdy loom belonged to Samuel Pentland, a professional weaver who supplied textiles to residents of Ontario during the middle of the 19th century—1845-1850





Rural areas of Quebec have always been active in teaching handicrafts to adults as well as children. Shown above is the famous "ceinture fléchée" technique of weaving



*Authenticated News*



In Nova Scotia, classes are given in spinning and weaving for educational as well as hobby crafts. The mothers above are being instructed in the use of the old spinning wheels. Three types of wheels are shown in the lower picture. An old French wheel, a Scottish wheel, and the old high wheel

Left: Mrs. Kareen Bulow of Montreal works a modern version of looped fabric upon her loom

At Baie, St. Paul, Quebec, a farmer's wife sits on the front porch and spins while she watches her children at play. The French Canadian folk still find the old-fashioned spinning wheel one of their most useful objects and continue to manufacture them with great care

*International Film Board of Canada*



## EAST

# THE ART OF HAND WEAVING



VERY school child knows about the Weaver of Raveloe, Silas Marner, who worked his noisy hand loom more than a hundred years ago, but not many know about the weavers of Wiggins Tavern in Northampton, Massachusetts, who work similarly noisy hand looms today. They use looms that would be no strangers to George Eliot's old weaver.

Wiggins Tavern is dedicated to a preservation of all the antique Early American and Colonial rarities that have given so much flavor and charm to the New England area. The very house which serves as showcase to this wonderfully complete collection of Early

*Right: After the flax has been spun into thread on the spinning wheel it is wound onto this skeiner from which the bobbins will be filled*

*Three Lions*



*Left: This set of wheels is so designed as to wind bobbins with the thread at a proper tension for weaving. Ancient as this apparatus is, it is still perfectly functional*

Americana is itself of centuries past down to its last timber.

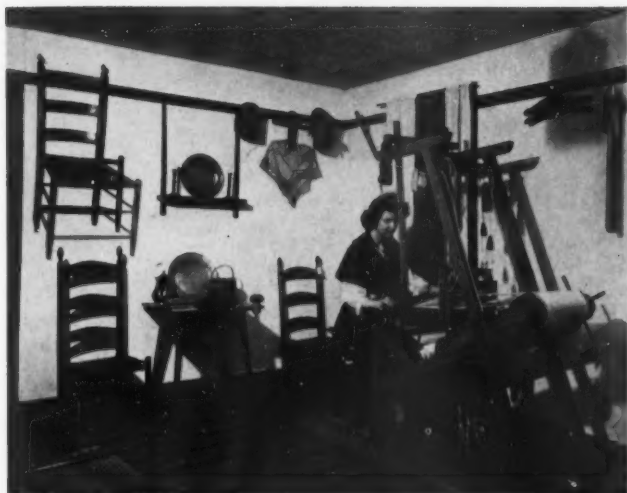
Inside its mellow, weathered walls stand a collection of looms, spinning wheels, and skeiners that, unlike their brothers in museums, gather no dust.

Busy fingers of native townswomen of Northampton keep the wheels whirring and the looms shuttling. What comes off their clattering looms are truly works of art that may someday grace museums. It takes a long while to make a coverlet in which one motif may be the work of fifty movements of the shuttle. But this is a labor of love, and nothing else matters.

In keeping with the background, these townspeople choose only American products to complete their weaving. They use American wool, American linen, and American patterns long since descended from the Pilgrims and their followers who brought them from England.

These women allow themselves no benefits of modern supply, and even insist on spinning their own, and winding their own, and finally weaving their own.





The rug on the floor, the shawl around her shoulders, and the upholstery on the chairs have all been made on a loom similar to this one in the weaving house of Wiggins Tavern

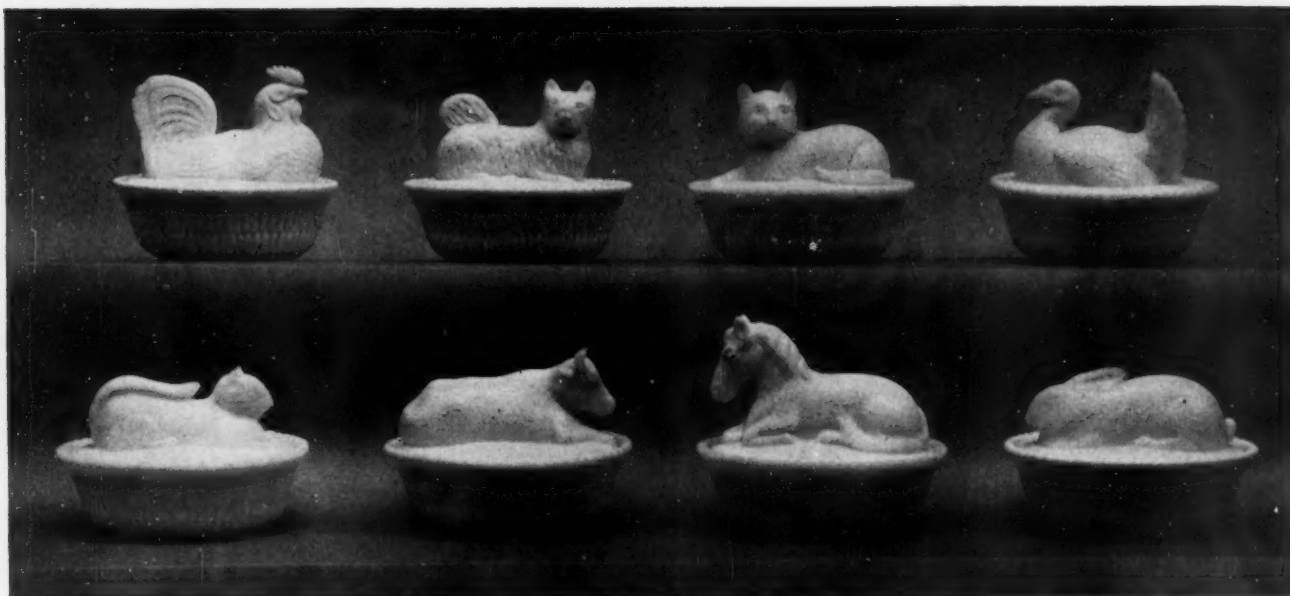
*Right:* A small specialized loom for making belting and banding. Its operation is so simple that a shuttle is not needed. The weft is just passed under the threads with the fingers. Notice the tiny beater



This weaver displays an old-time bobbin as she works at loom built in 1830 by the Mt. Lebanon Shakers



A weaving enthusiast of Wiggins Tavern works a pattern in plaid on a loom worn smooth with more than a century of constant use

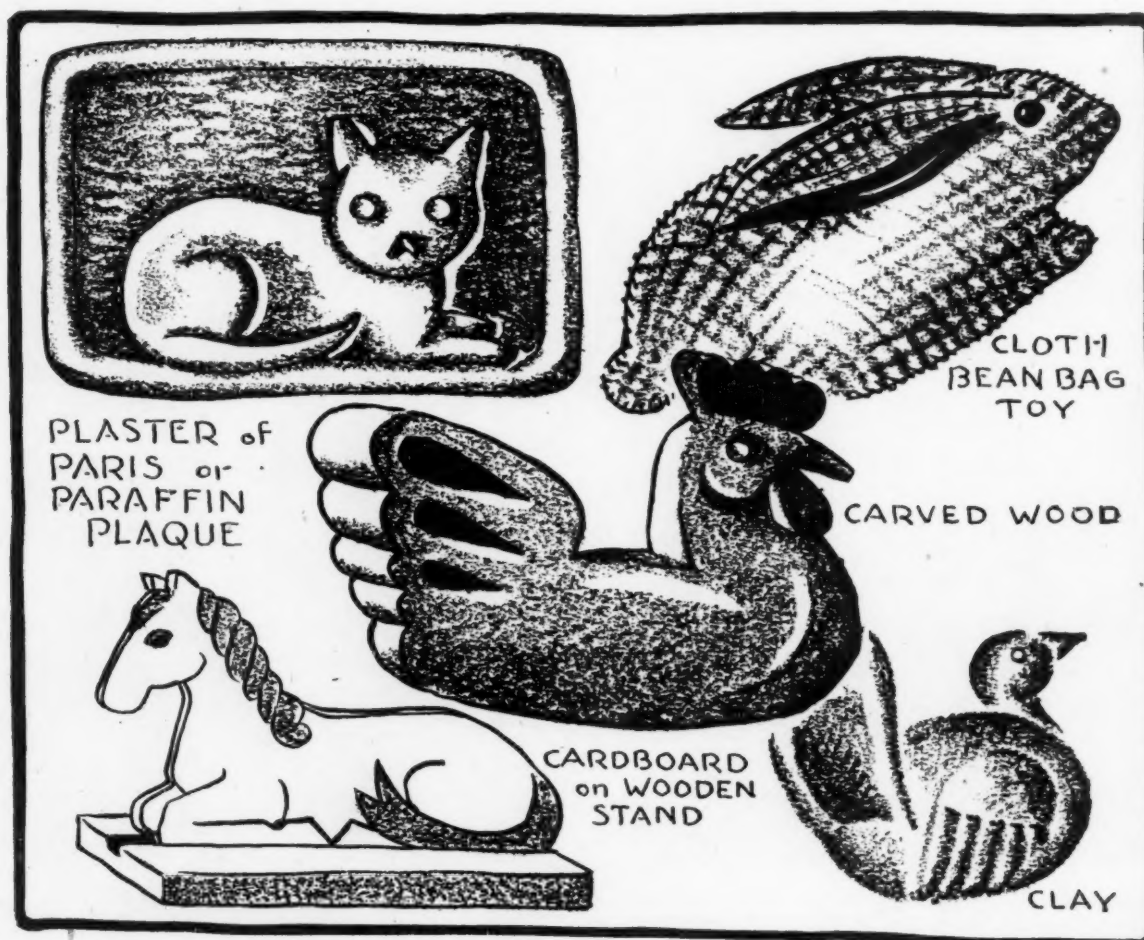


*Authenticated News*

## ANIMAL FORMS IN 19th CENTURY PRESSED GLASS

**T**HE mechanical pressing machine was adapted to American glasswork about 1827, making it possible for the first mass production in the glass industry. This machine consisted chiefly of two parts—a mechanically operated plunger which forced the hot molten glass into a mold, and a receiving die of brass or iron on which the pattern was cast or chipped. The

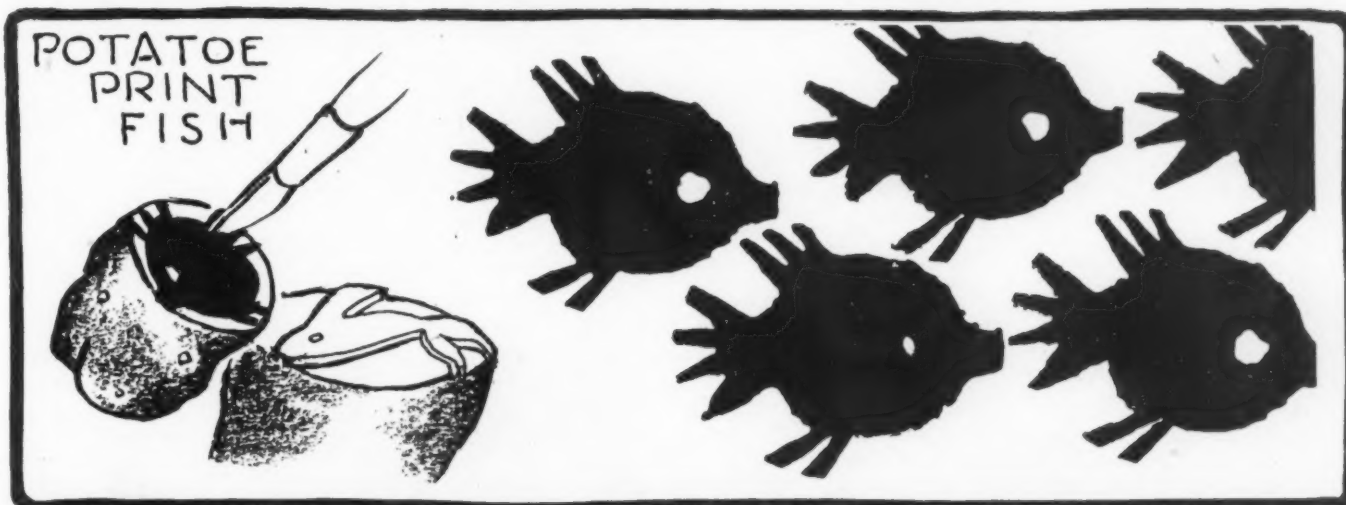
covered animal dishes above are of opaque white glass made about 1870 and are part of the Miles Collection of the Museum of Art, New York. These simple and compact little sculptures show the possibilities of simple sculpture forms which may be easily adapted to schoolroom modeling lessons.







Modern blown glass animals and figures suggest weird and interesting variations for classroom modeling and design problems

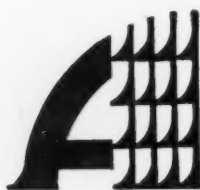


A glass craftsman blows a bubble which has been shaped sides and bottom with a wooden paddle preparatory to blowing its final shape



*Authenticated News*  
The making of fine glass requires great patience and skill; also careful study of design and proportion are necessary to create a fine example as that shown above with heavy cut base

# MOSAICS FROM CEMENT AND SCRAP



NEW YORK craftsman, Max Spivak, shows a method by which mosaic work may be brought into the art room with a minimum of materials and expense. Conventional mosaic material is not necessary. Use everything—pebbles, glass, gravel, aluminum, zinc, copper, iron washers, glass, portions of old pink jewelry, iron rivets, broken glass or china, buttons, or shells—all will find their place when the experiments are started and add originality to the finished tiles.



Organize mosaic material as to color and textures and sketch design on paper



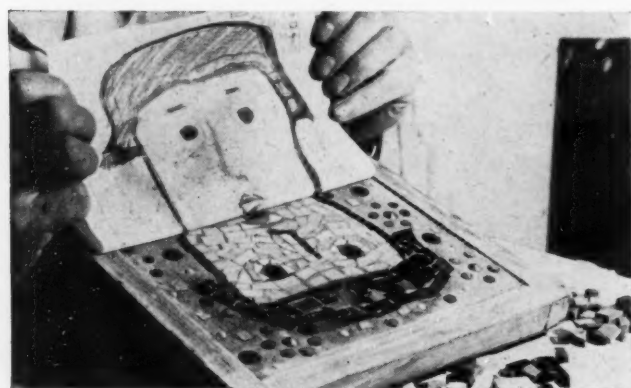
Fix pieces of glass, or other mosaic materials to the paper design by use of flour and water paste



A wooden frame backed by masonite and reinforced with screen will make a sturdy frame. Fill this with a mixture of cement and sand—about one part cement and two parts sand mixed with water to a heavy paste



Turn the mosaic pasted to paper design upside down upon the fresh cement placque and tap it into place with a wooden mallet



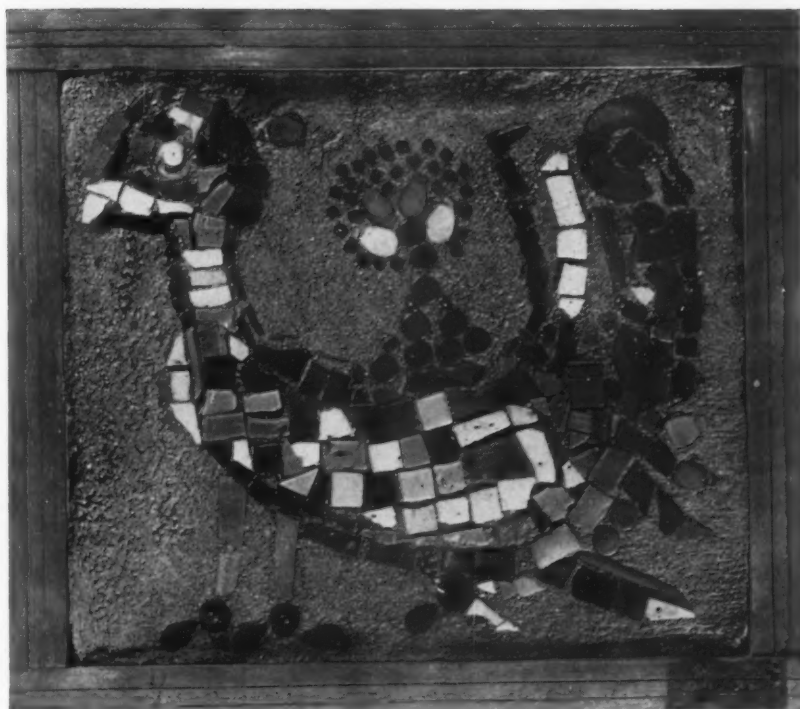
After cement has set enough to hold mosaic materials, carefully peel off sheet of paper



Compare sketch with finished mosaic and there will be time to adjust details if cement has not been allowed to become too hard

*Pickow—Three Lions*





Left: A peacock by Max Spivak of mosaic, metal washers, and other odd scraps

A similar cement and glass mosaic technique worked in cement tile by Pedro deLemos when he researched the possibilities of these materials about 1920



## ANOTHER METHOD OF CEMENT AND GLASS MOSAIC



EMENT tiles without wooden frame or backing may be molded by first fastening the mosaic pattern to cardboard or paper. Set wooden forms to support tile while drying and pour a thin, pure cement mixture over the back of mosaic design. Lay a piece of lightweight screen, slightly smaller than the tile, on top of wet cement and continue to fill with cement and coarse sand concrete mix. When cement is hard, remove wooden side supports and sandpaper edges of tile for smooth finish.

As cements of different regions will vary, it is well to experiment first with the necessary amount of sand and water for a smooth, hard surface. A crackled surface indicates too rich a mixture of cement, while a crumbling, sandy surface means too much sand. One-half sand and one-half cement or one-third cement and two-thirds sand are the usual satisfactory proportions.



Roughly cut design sections of glass form the bird set in cement tile by Pedro deLemos in an early experiment in glass mosaic

Three Lions



Right: A Mosaic Poodle by Max Spivak



## PUPPET MAKERS

**P**UPPETRY is a fascinating hobby as well as an excellent opportunity for integrated study of art, dramatics, and speech.

Over the country there are many enthusiasts who, like Mr. and Mrs. Otto Kunze of New York, work diligently on promoting this entertaining as well as educational avocation.

In the classrooms there is no finer motivation than a full puppet program. From the youngest student through high school classes the little figures that "come alive" never cease to hold the students' interest. From the simplest glove puppet with rag head to the most carefully sculptured and intricately manipulated marionette, there is a world of experience

Mrs. Kunze makes the puppets' bodies of cloth and fashions their costumes from all sorts of materials. The designing of the puppets' wardrobe is most important. In order to insure the maximum effect, a study of detail and color contrasts is very essential to a puppet's character

Mr. Kunze concentrates on the carving or molding of heads which he carefully paints to achieve the desired expressions for the puppets' roles





in drawing, painting, carving, modeling, costume design, sewing, stagecraft construction, scenery, lighting, and correlation of as many of the school subjects as a teacher may care to use in the presentation of a program.

A preliminary study of puppetry history will reveal the time-tested value and full popularity of the doll actors. Almost every country uses puppets of some type or other. In some countries where illiteracy prevails, puppetry is considered one of the most valuable means of reaching and holding the interest of their masses. Portable stages are carried from one public gathering place to another and in parks and squares they never seem to lack audience.

Puppets are for no one age, no one place or time, and no child should be without the thrill of creating and manipulating his own little actors.

Backstage the members of the cast are arranged in order with their wardrobe changes



Young visitors enjoy seeing an actress at close hand and learning how she is manipulated



*Three Lions*



## TOYMAKING . . . A CREATIVE ART

HELEN M. NICHOLAS

Spring City, Pennsylvania

**I**T IS fun to make toys. Have you ever discovered how much profit may be derived from a classroom project of making children's toys?

There are abundant opportunities for correlating the work of a constructive toyshop with other phases of the school program that will add interest and enhance the learning of any unit of work.

Dolls that represent outstanding figures throughout the ages might stimulate historical research. Much is revealed of the progress of civilization through a study of the history of the toys themselves.

The customs and costumes of many lands could be subject matter to produce dolls that center around a geography lesson. Figuring the amount of material required might arouse new zeal in arithmetic. The fundamentals for the artistic production of toys include

drawing, color, modeling, and design with its eternal problems of choice and arrangement.

A simple but effective method of teaching color to children is a soft stuffed ball made of six pieces of material, each one of which is a color of the spectrum (rainbow colors) in its purest state. From this popular toy, color combinations in infinite number—a ball for each, if you wish—may readily be taught in the spirit of play.

Storybook character dolls may lead to the field of dramatics, and the accompanying stage settings open still another door to artistic knowledge and play. From spontaneous illustrations dolls that stand can be constructed after the models of the photographs.

Learning to stuff dolls and toys properly is like learning to model. One must feel the form grow in the hands as a sculptor molds his clay, while carrying



a vision of the finished work in the mind's eye until it arrives at completion.

Care and neatness in execution naturally will develop good habits of character. Children find great satisfaction in making toys for their own little sisters and brothers. A vital motivating force for social growth may find expression in making dolls and toys for a hospital, an orphanage, a mission, etc., thereby stimulating sympathy and understanding for the less fortunate.

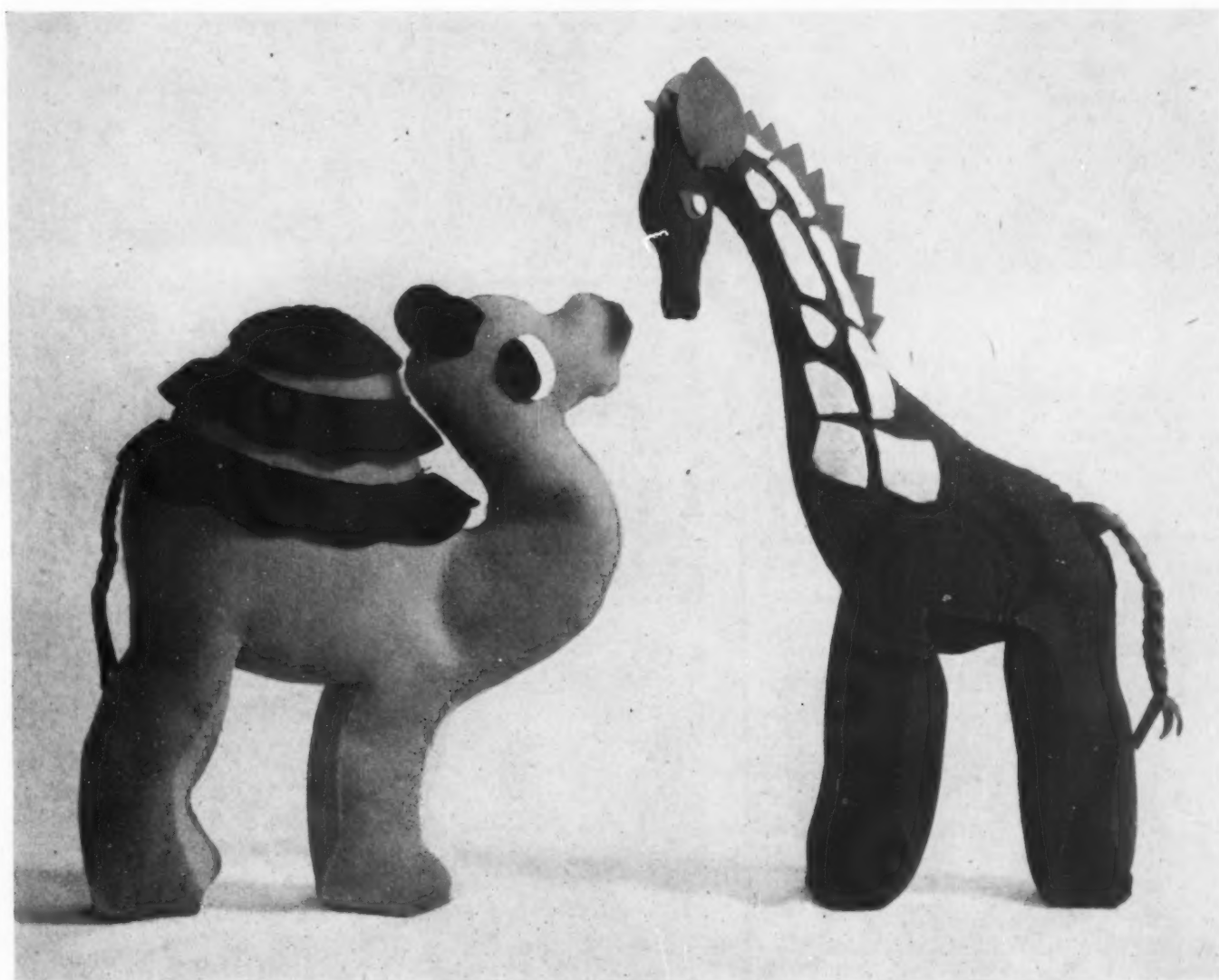
Not only dolls, but countless animals will find their way into every toyshop. They will enter by way of the zoo, the circus, the farm, the jungle, the mountain trail, the plain, the valley, or a Noah's ark.

**T**HE expense may be kept at a minimum. First choice of materials to use for soft toys is cotton or woolen felt which comes in a large variety of colors and has

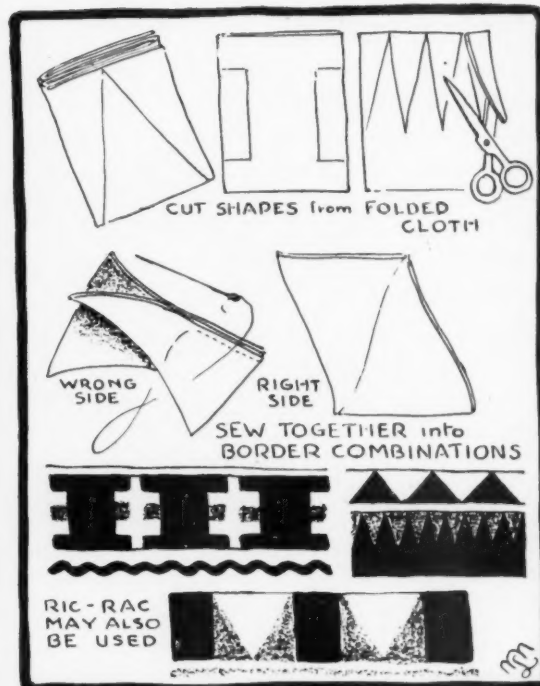
the following properties: easy to sew, usually only whipstitch; does not fray, so needs no turned-in hems; pure colors and greyed tones are both available; has no warp nor woof so may be cut at any angle; waste is unknown for very small cuttings may be used for ornaments or stuffing.

There are firms in several sections of the country which supply felt in both small and large quantities. If new felt is out of the question, old felt hats may be substituted. Use commercial color remover and re-dye for the color desired. When felt in any form is lacking, then any strong material that does not fray will satisfy.

Needles, thread, sharp scissors, and stuffing material will complete the equipment needed for a delightful adventure in toyland.



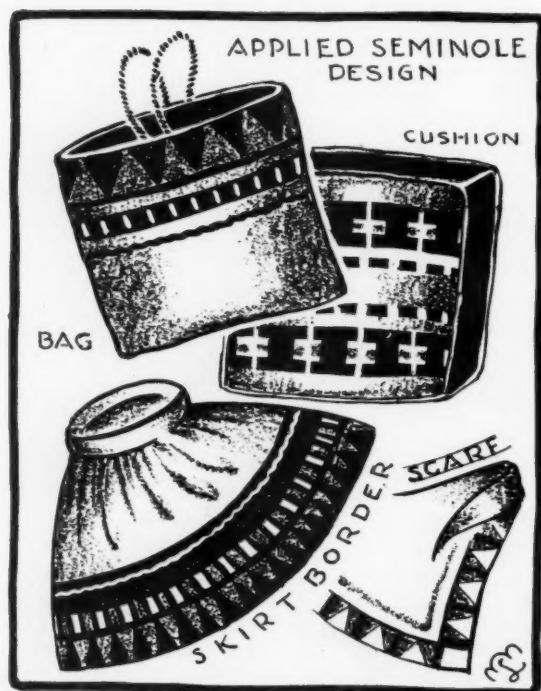
# SOUTH



Left: Nowhere is the garb of the Seminole matched in splendor. The girls and women wear gracefully swinging long skirts made up of bands of bright color and intricately pieced designs customarily topped by a thin, full cape which hangs below the waist

Right: A Seminole girl learns to sew when she is quite young for her skill at sewing and the aptitude of her brother at carving will go a long way in helping to keep the tribe self-supporting

Mozert, Silver Springs, Fla.







An old cypress dugout canoe beside the water's edge at a Seminole camp. The CHIKI or thatched hut in the foreground is used to display and sell the village handicrafts

## SEMINOLES OF THE EVERGLADES

WINIFRED MILLER  
Daytona Beach, Florida

**T**HE Seminole Indians of Florida are perhaps the least known of our American Indians. Deep in the remote fastness of the Everglades, where they have lived for more than a century, unconquered and in hiding, they have adapted themselves to conditions of life we might find intolerable.

These are the descendants of the Seminoles, who in 1817 fled into the wilderness jungles of Florida in defiance of the whole United States Army. They have never been conquered and today the little bands totalling formerly around 200 have increased to well over 750, living proud and free in their palm-thatched CHIKIS according to the old tribal customs.

There are two separate tribes, who, although they dress alike and appear similar in habits, have developed a somewhat varying culture and language. The Cow Creeks live around Brighton Reservation near Lake Okeechobee and speak a Muskogee

dialect of the Upper-Creek Nation. Although most of them know some English, learned in the Indian Day School or on ranches, where the men are often employed as cowboys and ranch hands, they cannot understand the language of the Seminoles in the southern 'Glades and Big Cypress Swamp.

One hundred miles farther south, deep in the heart of the mysterious Everglades and along the Tamiami Trail, are the scattered villages of the Big Cypress tribes. This is the section where our only tropical national park in the United States is being developed.

Long ago in Alabama the Hitchiti-speaking people of the Lower-Creeks fled into the Florida wilderness from the white men settling near their old homes. Farther and farther south they were pushed by the encroaching white man. The historians recorded the Seminoles as "Runaway" or "Renegades," but the Big Cypress interpret their name as "those who love freedom as do the birds and deer."

The Seminole of either group is a lover of nature and borrows from the Everglades about him sustenance for body, soul, and mind. His clothing, his handcrafts, his legends, are colored with all the brilliant tones of the tropics. Does not Ha-sha, the sun, climb the arc of deep blue sky, gilding the endless sawgrass plains, sparkling on ponds and canals, lighting up wooded island hammocks that are home to Istachatta, the Red Man? And when Os-ki, the rain, comes in sudden downpour then the Indians can watch for a glimpse of the rainbow, seeing in it the colorful souls of the flowers that have died!

No wonder that the garb of the Seminole is not matched in splendor nor beauty anywhere on the globe. The girls and women wear gracefully swinging long skirts, made up of bands of bright color and intricate design, customarily topped by a thin, full cape hanging below the waist. Those near towns often purchase gayer material, using our commercial trimmings such as rickrack braids, sometimes having fewer bands of design.

The stripes are fashioned in geometric designs, composed of tiny pieces of material often less than an inch in diameter. Made into horizontal bands, no two of which are alike, the skirt widens at the bottom, completely covering the bare feet. It is a protection against the swamp insects. Kicked ahead with each step, it develops a graceful walk and posture in the girls.

Strands of beads around the neck in matching colors complete the costume. Learning to sew when quite young, sometimes by six, a little girl will piece and sew her own dress, as well as clothing for the charming little dolls sold at Indian villages.

And it is well she does learn early, for her skill in sewing and her brother's aptitude at carving will go a long way in helping to keep the tribe self-supporting. At the reservation schools, no attempt is made to teach the children native handcrafts for they are already well instructed by their parents.

**T**HE Seminole home is as distinctive as the tropical country he has learned to live in. From the palmettos, leaves are gathered to thatch the open-sided CHIKI. The supports and cross beams are of logs and a raised platform is built about three feet above the dampness of the swamp, for even the higher wooden hammocks are often flooded during the rainy season.

An Indian village in the 'Glades is a busy and happy place. The women rule the camp and a man lives in his wife's, mother's, or sister's camp. Each family has one or more of its own sleeping CHIKIS. They circle the central cooking and dining hut. The Cow Creek Seminoles cook separately but with the Big Cypress, it is a communal affair. The women and children, with both boys and girls "helping mother," have a gay time preparing the meals, with much laughing around the campfire!

The staple food of all Seminoles is *sofki*, a sort of stew thickened into gruel with ground-hominy grits or cornmeal. Meat, fish, or turtle provided by the men is sometimes added and boiled in the big sofki pot always standing in the center of the campfire. Any person when hungry may always help himself with the big sofki spoon which rests in the pot.

Long ago the Indians pounded flour from the native koomtie and this was used as a basis. Although meal is now preferred, it is often still ground in the same ancient hollowed-out log or stone mortar with a pestle just as it was when Hokiti, the woman, checked the back of Lo-cha, the turtle, in the age-old legend.

Lo-cha, it was told, hid under the mortar and ridiculed the woman as she went about her honorable task of making coonti. When she discovered who it was that laughed at her, Hokiti pounded his shell into tiny bits. It was only by singing the medicine chant, "Tcати-lili!" (I come together) over and over that the pieces of shell did come together again, but the turtle's back has been scarred and checked ever since.

The sofki spoon belongs to the woman. The symbol of authority, it may not be taken out of camp without her permission. Long ago men learned to carve beautiful patterns on them, differing with each tribe and clan. Rev. Stanley Smith, an educated young Cherokee now working among the Seminoles, informed me that the Indians do not speak of this as a spoon, or ladle, in their language but rather as a "Dipper."

When necessary to make a new sofki spoon, he states, the wood is chosen with great care. A hardwood knot is selected for the bowl and it is carefully sawed out from the tree, with a long handle piece attached. The bowl shape varies according to the tribe to which it belongs, some being almost round like a ladle and others elongated in spoon shape. Now in many camps each individual person has his own utensils, no longer passing the sofki spoon around.

It is an interesting fact that in May 1938, when a Seminole group conferred with officials of the United States Government to request the school now built at Brighton Reservation, a sofki spoon was presented. At the conclusion of the meeting in the Everglades an old Indian, Billy Stewart, proffered the wooden spoon as a symbol of recognized authority and a token of peace.

**A**LTHOUGH some Seminoles, particularly those living near settled areas, may own cars, many still rely on the long, hollowed-out cypress canoe, which is often seen along wayside canals. The Indian, in his colorful costume, stands erect in the stern of the dugout using a long-handled paddle to pole the slender craft.

Now that most of the larger cypress trees have been "logged out" present-day canoes are less than 25 feet





The larger doll at left has just been completed by nine-year-old Minnie Cypress. The tiny pieces which make up the skirt design measure less than  $\frac{1}{2}$  by 1 inch and are perfectly pieced together on the hand-turned sewing machine. Although quite shy, both Minnie (at the machine) and her little sister (center) speak and understand some English learned at the Reservation School

in length, 3 or 4 feet wide. But in the old days they were said to be much larger, carrying a number of people across the sea to the West Indies.

Canoe-building was a ceremonious occasion, even the children taking part. First, the tribal chief selected a tall cypress free from knots. A tribal council started the ceremony. The women's ritual included a rhythmic dance around the tree as the men drummed. The cut section of trunk was buried in the mud a year to season, after the bark was scraped off and it was roughly shaped.

Additional ceremonies herald the difficult finishing tasks. It must be of a balanced thickness and uniformity. Skillful canoe-building has been handed down as an art through the generations, the children early learning the process. They must beat upon the sides of the dugout with sticks to show the thickness, for the hearing of the Seminole is as keen as his sense of smell. Live coals char the wood so it can be scraped out, and when complete, the finished craft belongs to the whole clan.

Today dugout canoes are carved with modern tools as are the small models in the craft shops. With other handcraft of the Seminoles, they are sold at Government offices on the reservations and no commissions are charged on sales, it all goes to the

Indian tribe and individual producing the articles. Some family groups near tourist byways display and sell their own handiwork at a CHIKI at their home camp.

A few years ago the Seminole Crafts Guild of Glades County was organized at Brighton Reservation with five Indian members, two men and three women. An Indian Service employee took over the secretarial work with outsiders interested in Seminole arts and crafts invited to become honorary members. Other governmental agencies and several missionaries who work with the Indians also aid in the distribution of their craft work.

One of the most popular crafts, at least from the tourist viewpoint, is the coconut-face carving. These are cut in the thick, woody husk which surrounds the inner hard-shelled nut. This fibrous husk is removed before coconuts are marketed but it makes a perfect medium for the nimble fingers of the Seminole carver. Growing in a natural head shape, when dried it is practically indestructible.

The first coconuts in Florida washed ashore to sprout along the beaches but it was not originally native here. Early trading boats, too, brought many



A Seminole woman shows how the pestle is used in pounding flour in the hollow of an age-old rock mortar stone

sprouted nuts which were sold to newly laid out towns for beautifying the southeast section of the state.

**B**UT it remained for the Seminole Indian, a comparatively late arrival, also, to utilize the palm in their craft work. They make of the coconuts carved heads that reflect their own love of nature and the characters of their world. To them, each animal, the birds, the trees, the elements, have distinct "person"alities that they put into their legends and arts. Expressions on the faces vary, some human and some animal caricatures and it is frequently hard to tell which is intended. This is true, too, of their legends, the animals taking on human characteristics.

Looking at the deep-set eyes on a solemn owl carving it almost appears as an old man who moved out of his CHIKI because an owl had perched on the roof, making it unlucky. Features of Coacoochee, the wildcat, the pixie face of a raccoon, or caricatures of Indian features may all be imagined. Coconut carving is more common in the East Coast sections.

The coconut palm also provides the coarse brown fiber from the base of the leaves that often forms the body of the Seminole doll. Nature's perfect weaving, the dried bias strips are peeled off for use. Tiny features are embroidered on the face, and black cloth for the hair is stretched over a cardboard hatbrim

shape in the same manner the women fix their own long, straight black locks for "dress-up" occasions. Doll dresses are a copy of their own, too.

The more rare boy dolls wear the tribal belted tunic, now reserved for ceremonial dances but sometimes worn by very old men, and quite small boys. Reaching a little below the knees, it is made of the horizontal colored bands, too. A kerchief knotted in front of the neck completes the costume.

The Indian women string beads but they are usually purchased from mail-order houses and they do not make their own. They also make bead bracelets, necklaces, and hatbands which they wear and sell to tourists. The Seminoles are not pottery makers but both men and women can do basketry, using palmetto strips split from the stalk. In the past they made many forms for tribal use, such as the sifting baskets for corn, as well as those sold to tourists. Some coiled, sewn baskets are made from grass in one section of the Big Cypress country and now craft guilds encourage them to continue. However, these are rather scarce.

**T**HE men of the tribe and older boys have adopted the more practical work trousers or jeans, often worn with a gay banded native shirt or conventional plaid or sport shirt. The old-time tribal turban has been replaced, if they wear hat at all, by a broad brimmed felt.

Seminoles like to gather in family groups when doing handcrafts. The women sit upon the platform



A Seminole village in a wooded hammock on the Silver River



floor doing beadwork or sewing, with, perhaps, a younger child turning the wheel of the hand sewing machine, laughing, chatting, or singing as they work.

**W**HILE the Seminoles seem quiet and subdued in the presence of the white man, those that know them well and are lucky enough to be invited to some of their "inside" gatherings have heard their plaintive songs. In July 1940 the Indian Agent at Brighton invited some of the native singers to meet. Recording equipment from the Library of Congress made records.

An eight-year-old, Lura May Jumper, gave one of the songs used in play by the pupils of the Indian Day School. It is the "Rat Song" that accompanies one of their games. Others were the "Horned Owl Song," "Snake Song," and "Alligator Song," which is accompanied by realistic hisses and rattles made by Indian-grass seed in perforated tin cans.

The children like to play in groups, similar to white children. But there is no spirit of competition, no one tries to "best" another. For the whole system of Seminole life is based upon helpful service, yet with complete freedom of choice for the individual. Even children may usually choose their own course of action if it is not harmful to others.

When punishment is necessary, it is decided by tribal council, when the number of "scratches" is decided upon. Then the board with sharp nails is used upon the culprit and upon the one selected to administer the punishment as well, so that it will be impartial.



Indian CHIKIS built in a circle around an ancient cypress



Charlie Cypress, garbed in tribal tunic, is one of Florida's oldest Indians and most skillful carvers. He is probably the most photographed Indian in Florida as studies of him are included in almost every exhibit

On the playground at Brighton Indian Day School the swings are popular and in some of the Indian camps along the Tamiami Trail the bright skirts of little girls often swirl their bands of color through the air as they jump "high, high, way up in the sky" in a favorite childhood pastime.

But no matter how exciting the play, Seminole Indian children do not cry out loud. Years of hiding in the swamps has taught them the virtues of being quiet. But they do laugh and enjoy themselves at work as well as at play, spending long, pleasurable hours on the handcrafts done in family groups.

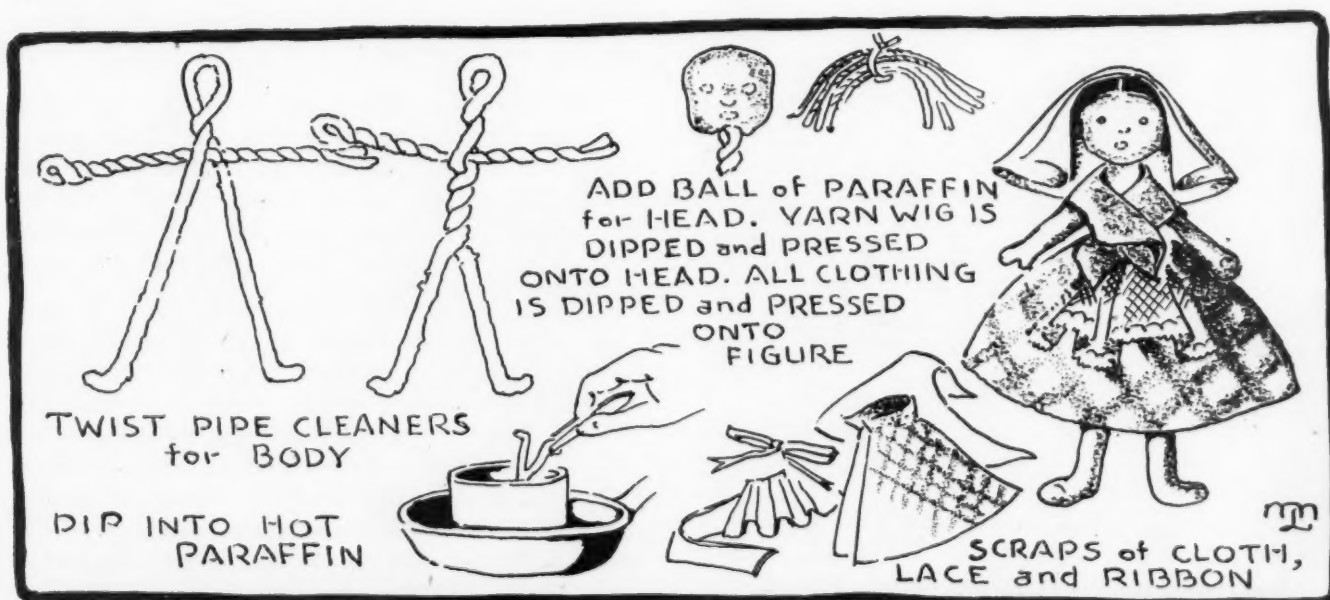
Uninfluenced by outsiders, their work reflects their own innate artistry and love of nature. They seem to prefer the brilliant colors seen in their Everglades home, the red of the cardinals seen everywhere in the hammocks, the brilliant blue of tropic skies, the shining yellow of the sun, the green of the woodland, the purple and gold of twilight.

At night, after the supper hour, they like to gather together for a time, in warm weather sitting on the cool CHIKI platforms, if cold, around the campfire. The great logs are placed like the spokes of a wheel, as a Seminole fire is always built, and small wood is heaped in the burning center. Then on the log ends they gather about the blaze in the center. It is built beneath the thatched roof shelter in bad weather.

(Continued on page 8-a)



**F**OR four generations the Vargas family of New Orleans has made wax figures of typically southern characters. Deftly sculptured and made of pure wax, the figures do not melt unless subjected to extraordinary heat. The wax-dipped costumes and details of these pieces suggest simpler experiments for the classroom using paraffin or candle ends for dipping cloth costumes and making sculpture details







## OLD SOUTHERN HOMES HAVE MANY DESIGN SUGGESTIONS

### ABOVE LEFT

**R**UNDY HOUSE at Clinton, La. The round top door and windows shaded by a veranda with unusually decorative eave supports adds charm to an otherwise simple dwelling.

### RIGHT

**S**TUDIO in the Hutto House, Charleston, S. C. Combined stove and fireplace with overhead balcony are the features of this room. Notice the unusual method employed in the weaving of the stool in the foreground.

### BELOW LEFT

**S**TAIRWAY at Windy Hill Plantation is a study in graceful curves.

### RIGHT

**A**N OLD kitchen which has been restored for use as a sitting room at Charleston, S. C. The old stove and fireplace add to decorative feature of the walls. Furniture is of good Early American style. Tripod table suggests problems in furniture design.

## WEST



Salad bowls, book ends, and many other objects are fashioned of beautiful redwood burl by the craftsmen of the San Lorenzo Valley in the Santa Cruz mountains of California



The above pieces of redwood burl were fashioned into pieces of pleasing shape and proportion by James McKibben of Boulder Creek, California





*E. A. Kiick, Ben Lomond*

To make a box with a perfectly fitting top, a hollow cube is fashioned from slabs of redwood burl before the lid is sawed

## REDWOOD CRAFT IN THE SANTA CRUZ MOUNTAINS

ELEONOR HENDERSON  
Boulder Creek, California

**R**EDWOOD trees flourish in the Santa Cruz Mountains, situated in the Coast Range in Central California, and there are several fine forests that have not yet bowed to the woodcutter's axe (or the modern power-driven chain saw). In the wide areas where the virgin timber was logged off in the latter part of the last century, second growth trees have attained fairly good size and hide the scars left by the loggers, although it will be many centuries before the quality of the young trees approaches that of the old monarchs.

The San Lorenzo Valley, which winds its steep, narrow way into the mountains, is a mecca for summer vacationists who seek escape from torpid weather of the wide valleys in the cool, green shadows of the trees. Useful objects of redwood for their own homes and sometimes less useful ones for sale to the tourists are made by the "natives"—the people who live there year around. Most of them are descendants of the men—American, Swedish, Italian, Dutch, Irish, Finnish—who came to work in the sawmills and stayed to rear their families. During the long, rainy winters the small communities lead a sleepy existence and many folks spend their evenings carving wooden figures, or turning pieces on the lathe.

Redwood is a brownish-red color, soft, short-fibered, and well known for its resistance to ground rot. It is easy to cut and sand and can be finished with just a coat of oil or lacquer; sometimes it is stained to deepen the natural color.

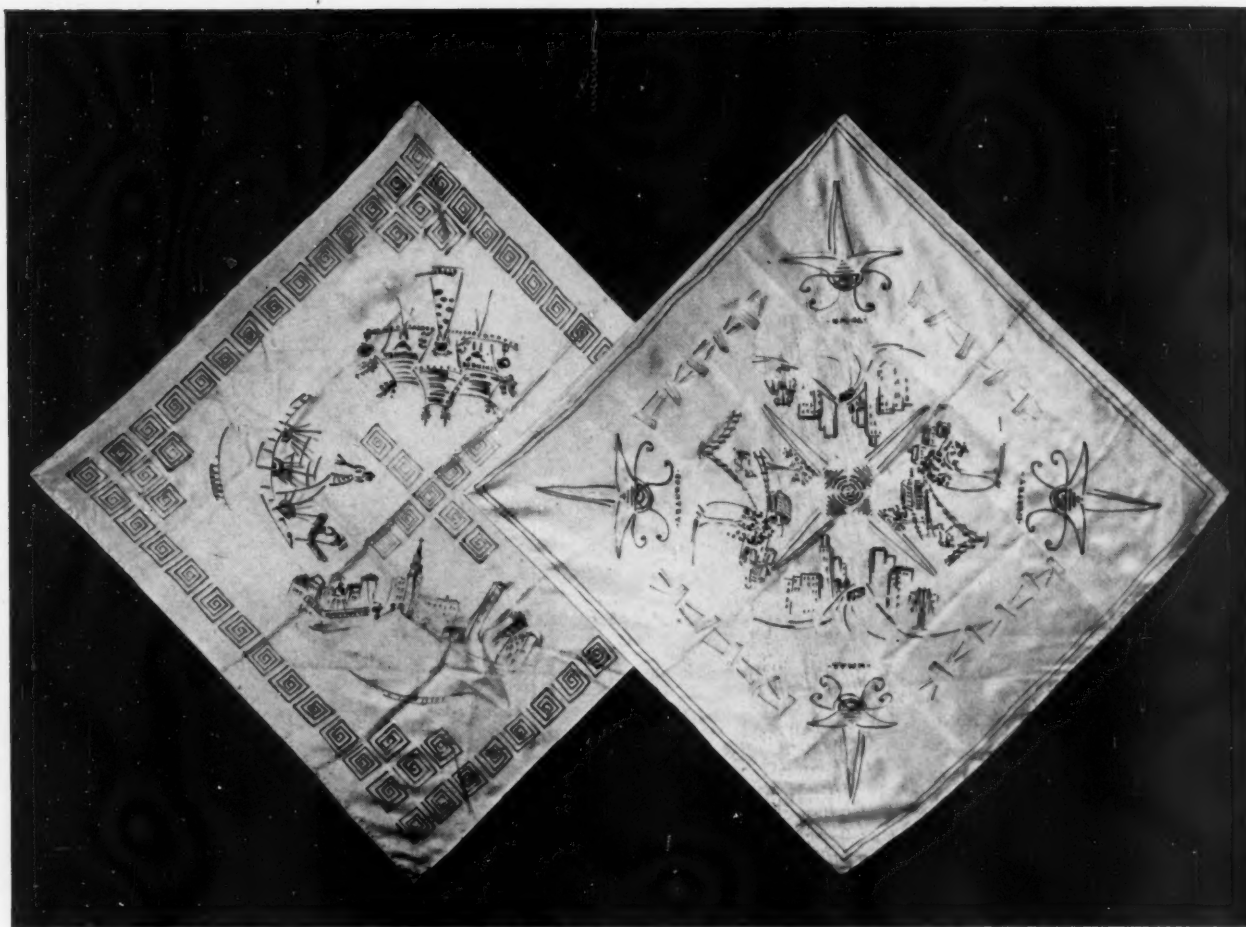
The redwood burl is a hardwood with a closely mottled or "bird's-eye" grain and looks spectacular when smoothed off and given several coats of clear lacquer. Small boxes for a variety

of uses, salad bowls, plates, trays, and turned pieces are made from the burl. Flat pieces of this wood, carefully finished, are often used as bases for figurines in table arrangements. Book ends and lamp bases are made from unusual chunks of burl. To obtain a smooth finish, a wood filler is first rubbed over the surface to fill the small holes in the wood, after it has been carefully sanded, and then the finishing material is applied. Some of the patient workmen use wax, rubbing it with the palms of their hands over a period of many hours to produce a soft, satinlike polish.

The burls are wartlike protuberances made up of buds or "eyes" and small ones, when carefully removed from the tree and placed in shallow water, will sprout into a cluster of green twigs that will remain as a bouquet for several years.

**O**BJECTS similar to those in the photographs can be made from the native woods of any part of the country and even small trees provide enough wood for some pieces and will have more variety in the grain than pieces of lumber from a large tree. Freshly cut wood should be stored out of direct sunlight, but well ventilated, until dry—small pieces, naturally, drying more rapidly than large ones. Softwoods are more suitable for carving; the harder ones, which take a better polish and stand more wear, are good for book ends, boxes, and other decorative but useful projects.

For schoolroom use light-colored woods can be varied by applying stains to them. Designs can be colored with tempera or with wax crayon and given a finishing coat of shellac, lacquer, or varnish. Shellac is the best for crayoned designs.



French and American silk and rayon fabrics of today trend to introduce color masses with free but broken pen outlines. Freehand painted scarves by the author show similar technique in brush stroke outline designs

## CALLIGRAPHY . . . ITS USE IN DESIGN

MARGARET L. CARRELL  
Los Angeles, California



and others.

CALLIGRAPHY reflects one of the purest cultures of the world. In its general meaning, defining it as beautiful penmanship, it can be traced to original script writing of China, Japan, Persia, Turkey,

Before paper was invented Chinese soothsayers wrote their cryptic messages on pieces of bone—while high honors were bestowed on the most proficient calligraphers by the royalty of many nations, calligraphy being considered a "Golden fine art."

An example of calligraphy and its use in symbolic design is found on Turkish coins. The story concerns the ruler of that country who was asked to sign a document, but could not write. So he fingerprinted the document with his whole hand, leaving a design from his thumb and three fingers. So eager were the people of Turkey to use this symbol in their designs that this symbol can be found on Turkish coins, textiles, rugs, etc.

Many countries incorporated calligraphy into their textiles and basic calligraphy designs have come to us in oriental rugs, all of which tell a story of that

country—as, for example, a rug woven with the prayer of a member of royalty or one with symbols of the emperor's temple, tent, and tomb. The initials of the weaver were woven into the rug and it would be necessary to count the threads of the rug to decipher accurately the name of the maker. Examples of calligraphy are also to be found in silk brocades of Persia, while our early American art uses this form in free-brush designs such as Pennsylvania Dutch and other American folk art. In fact, calligraphy will find some root in the folk art of many nations, for example, the free yet well-defined Norwegian and Scandinavian decorative designs. Old scrolls on parchment or bamboo give proof of the early calligrapher's skill.

It was a customary practice for the Chinese painter to copy older documents in order to master their style and tradition, signing the document or drawing, not with his own name but the name of the originator. This was not done for forgery or deceit but in admiration of the originator's work. Hence, it is difficult to discriminate in research pieces handed down an original from a copy. Much fine work was done by poets and critics. They found calligraphy a medium for expressing their opinions.



As early as 400 B.C. the Chinese used earth pigments and carbon black for producing designs on textiles by printing with brushes and wooden blocks. The so-called flower and bird painters used brilliant sapphire blues and emerald greens to portray with breath-taking significance the mountains of that country as well as trees, houses, and the human figure, filling both representative and poetic styles of tradition.

While our dictionary defines calligraphy as beautiful line drawing or penmanship, its meaning may be extended into many related fields of art. In painting, it may be shorthand symbols representing birds, flowers, land, and sea. But beautiful line drawing, whether reproduced in the finished drawing by pen, brush, or line engraving is found repeatedly in traditional as well as present-day design, its basic relationship to design being found in rhythm of line; that is, repetition of a line symbol three times or more to form a repeat design. Another example in present-day usage are both French and American silk and rayon fabrics, which introduce all designs by outlining color masses with free or long but occasionally broken pen outline. This is to be the style trend for the coming two years in many printed fabrics.

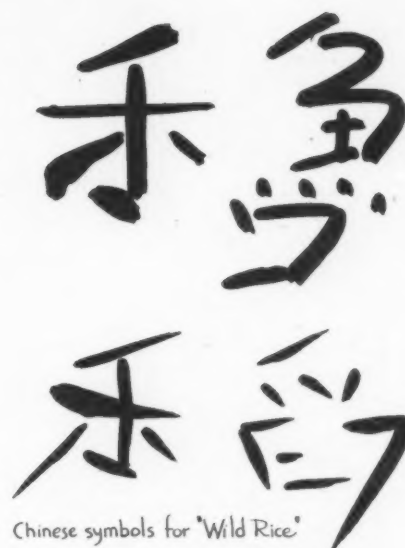
**S**INCE rhythm is one of the first and strongest motives shown in all people, one can couple any primitive or advanced strokes of rhythmic brush or pen lines usually classed as "doodles" into constructive designs of a conventional nature. These will take the form of rhythmic borders and pattern plans into which may be placed representative ideas on calligraphy line. Complete ideas can most quickly be adapted to a three- or fourfold color scheme from brush drawings in a single color or india ink.

When the whole idea is finally originated as one complete unit, it may be adapted to textiles, ceramics, glass, etc., by painting, stenciling, or printing with linoleum cut or line engraving, by tracing off the design and fitting the proper technic to the article to be decorated.

Silk or rayon is an excellent medium for calligraphy prints. One can use borders as a basis for a silk scarf or the collar of a rayon blouse. If one decides to paint or print in line a free design on a silk square, a definite pattern plan (circle, star, triangle, etc.) must be chosen first. Any rhythm of line or ornament has first been originated in free-brush strokes on paper. The same process would apply to linen, rayon, or cotton. If you are painting the design on silk or rayon, use a No. 10 round red sable oil brush for line painting and textile dye prepared with resin and obtainable at your art store.

The rhythm chosen to flow through the border of the design will somewhat set the style of the design—anything added must carry out that style and idea. Design may be constructed on radiating lines, straight, or flowing lines, or both.

(Continued on page 8-a)



Designs from foreign textiles showing calligraphy symbols



Mrs. Craner, assisted by her young daughter, paints details on the whittled animals.

## HOBBY HORSES CAN BECOME A BUSINESS

**B**RIDGE tending, generally speaking, is monotonous.

Often it is a long time between boats and there is nothing to do, but Lorin Craner and his father, Wallace W. Craner, who work on the bridges which span the Sacramento River at Walnut Grove and Greeport, California, have contributed a profitable escape from tedium.

A hobby developed by Lorin during his boyhood occupies their spare time. They whittle.

Lorin first displayed artistic ability as a youngster on a ranch near Contact, Nevada, where his father worked as a hand. He loved horses and was constantly drawing them or hewing equine caricatures from blocks of wood with his jackknife.

Tossed from a bronco when only 12 years old, he suffered serious injury to his spine; while convalescing he immortalized the incident in wood.

Unable to do manual work, Lorin took his wife and infant daughter to his father's home in Walnut Grove, and took a job on the bridges. When whistles signaled the approach of boats, he opened the draw to permit their passage and then closed it neatly after them. Between boats he read books, magazines, newspapers; played solitaire, dangled a hook in the river below in hopes of catching a striped bass, or just gazed at the scenery and waited for quitting time.

To escape boredom he sharpened up his pocket-knife and attacked a chunk of soft sugar pine. Before many weeks had passed, Lorin arrayed an extensive menagerie of saucy, comical wooden animals on a table in the bridge cabin at Walnut Grove. There





The freshly lacquered animals are placed on racks in the drying room

*Authenticated News*

were hip-sprung horses, hilarious donkeys, bears, and assorted dogs.

Father Craner also developed skill as a whittler and another son, Vernon, helped evolve a scheme to market the carved animals.

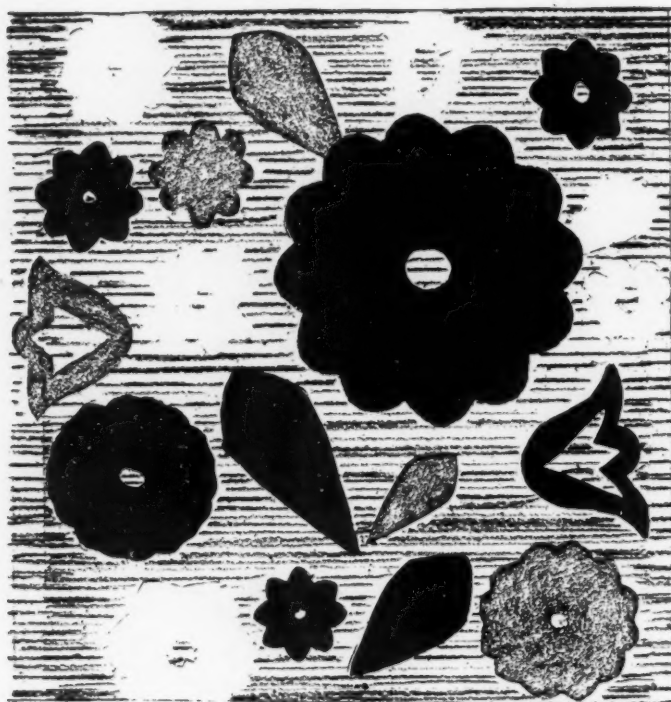
The Craners installed a jigsaw in the tiny basement at their home. They figured production costs and prices. They completed a line of samples which Vernon displayed in California, Washington, Oregon, Idaho, Utah, Nevada, Arizona, and New Mexico. Before he returned, the folks back home were swamped with orders.

Lorin and his father whittled furiously during their spare time on the bridges and, in fact, kept the chips flying during most of their waking hours. They could not keep pace. Mrs. Mary Moverhill, a woman of artistic inclinations and aptitudes, was taught to finish the simpler wooden figures. Her efforts stepped up the production. Other townsmen were pressed into service as wood carvers. The business quickly outgrew Lorin's basement so the Craners rented a large

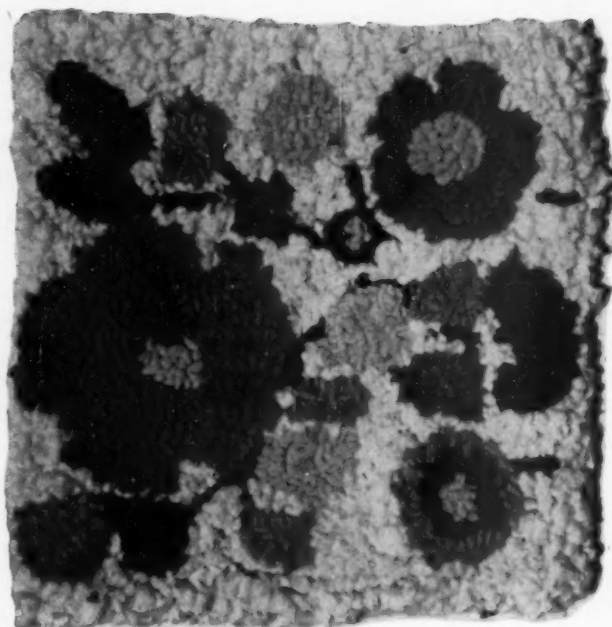
basement and purchased a big table saw, band saws, and drill presses and set up packing and painting departments.

**H**AND painting was too slow. The Craners developed a dipping process. The animals are impinged upon sharpened nails which have been driven through a length of wood, and are dipped a dozen at a time into a vat of lacquer. The "batch" is then stacked in racks to dry. Before the animals are dipped, however, Mrs. Craner, who is deft with paints, colors eyes, mouths, ears, manes, tails and hooves to accentuate the attractiveness of the wooden beasties.

The new business is thriving. The Craners have completed arrangements with army authorities in Sacramento for training war handicapped veterans as wood carvers and woodworkers and, when production pressure eases, Lorin and his father plan to conduct classes for fellow townsmen who want to take up wood carving as a profitable avocation.



Cut paper patterns arranged upon background will aid in planning hooked rug designs



Actual color detail is worked out as the rug is hooked

## CUT PAPER DESIGN FOR HOOKED RUGS

IRENE REINECKE  
Santa Rosa, California



CREATING designs for hooked rugs by a cut paper method is not new. In fact, it was a favorite way of originating or adapting motifs used by the early American rug- and quilt-makers to create their fine results. Since several forms and arrangements can be tried in a short time and refinements easily made, cut paper design has the particular advantage of giving many opportunities for judgment and experiment to the craft worker without much drawing skill. For these reasons cut paper method was presented to a group of schoolgirls preparing to make hooked rugs. Limited drawing experience, lack of confidence, short interest span, and fear of anything new make a quick and almost-sure-to-be-successful design method essential. Previous craft experience, if any, usually has consisted of traced or copied designs, ready-stamped materials, and ready-cut projects. For several this lesson was the first creative experience; others had been in the class long enough to have made a few designs of their own for other crafts. More help in finding and developing an idea is necessary than with most school groups and little can be accomplished by discussion or reading. Although there were a few poor designs, principally due to little effort, an unusually large number of very good ones resulted.

The unit was introduced with an exhibit-demonstration of the making and transferring of the design, hooking on a partly finished rug, and a bulletin board exhibit of hooked rug illustrations, large, clear, flower prints, photographs, and compositions. The students had an opportunity to hook on the sample rug before starting on their own. So that the rugs would not take so long that they would never be finished, it was decided to make seat pads for their chairs in their dormitory.

A limited time schedule was tried for working on the design and proved very successful in interest, quality of work, and better use of time since there was no time for excuses and saying, "Can't!" Three class periods were allowed for the design and most of the girls were practically finished at the end of that time. Before starting to cut on the first day, flowers and leaves were analyzed to see basic shapes and some details suitable for decorative purposes. The folding and cutting of four-petalled flowers was first demonstrated, the students working step by step with the instructor. Attention was called to different petal shapes found in the available flowers. In the same way leaves and bell-shaped flowers were cut. On the second day five- and six-petalled flowers were folded and cut. Large photographs of dogwood and tulips, a print of a Georgia O'Keeffe morning glory painting



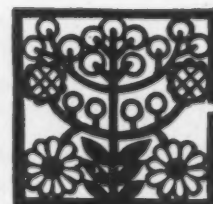
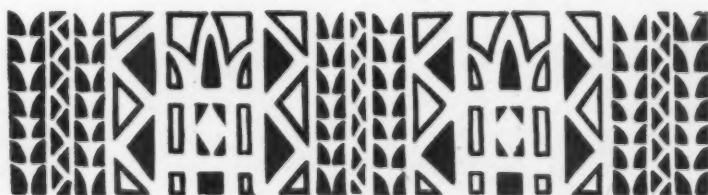
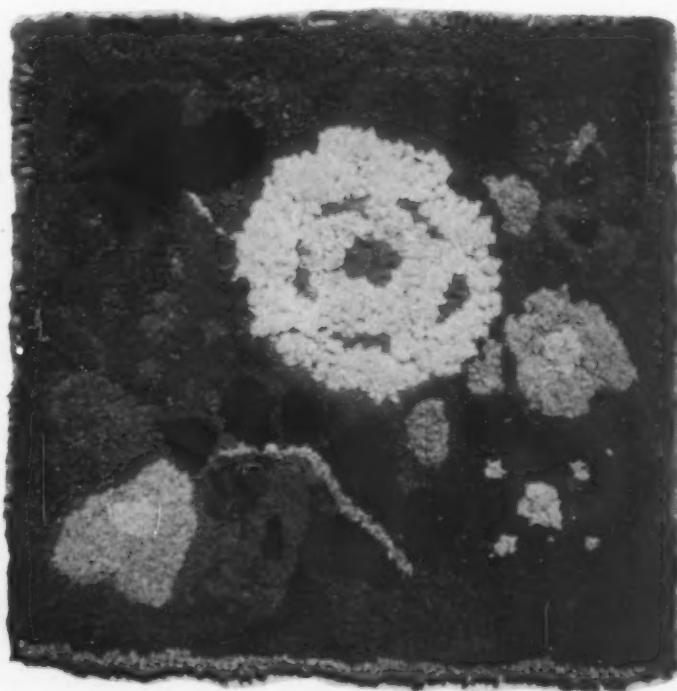
were aids to the first cutting. A variety of fresh flowers and leaves of simple shapes were available for further study and free cutting. A number of girls showed considerable ingenuity and creativeness but others would not go beyond the directed cutting. However, several of these had considerable feeling of accomplishment from finding out how to fold and cut such shapes and had good ideas for arrangement. Perhaps this seems elementary for teen-age girls but many of them have not had anything of this type before, even in the lower grades.

**B**LACKBOARD instructions directed the students to draw a ten-inch square on their piece of bogus paper. A demonstration arrangement of the instructor's cut-outs made in the previous lessons called attention to the need of balance, variation in size and kind, repetition, and space filling. The square was to be filled with the design and could be enlarged if necessary. When the student's arrangement was approved, the cut-outs were lightly pasted in place. At this point they were put up for a brief group criticism but principally to see the success of the compositions. Individual help had been given at the approval stage. The designs were more effective before coloring. The tracing was made, outlined on the back with crayon, and transferred to the burlap

with a hot iron. The burlap was tacked to a frame to make ready for hooking.

The color scheme was planned with crayons on the design, giving some attention to color repetition but otherwise free choice. It did not seem wise to spend much time on a color design when colors could be revised easily as the work progressed. In selecting the rags for hooking, students frequently improved on the planned scheme. Boxes of wool and rayon scraps, stockings, and dyed rayon underwear sorted into color groups provided the material. By coincidence, a visitor brought a large box of dyed rayon just as the unit was getting underway.

**A**LTHOUGH several failed to finish their rugs, those who did were extremely pleased with them and very proud of their accomplishment. They could hardly wait for them to be graded before taking them to put in their rooms or to give to their mothers. Contrary to some opinion, the success both in design and rug making seems to indicate that these girls can create acceptable designs and are more pleased with themselves for doing it in spite of great resistance at the start. Perhaps more important outcomes were increased confidence and an awakened critical judgment of available ready-made designs.

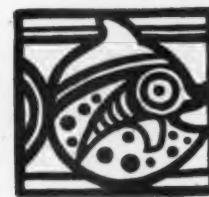
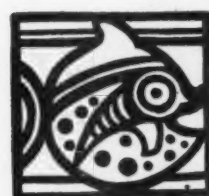




Natives of Hawaii braid hats from palmetto



Weaving and braiding are probably the most favored of the contemporary handicrafts practiced by the natives of Hawaii. An expert at Lauhala weaving, this woman of Hawaii exhibits a partially finished article made from the popular pandanus leaves





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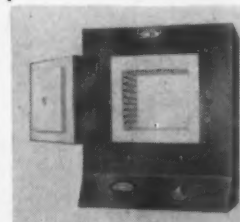
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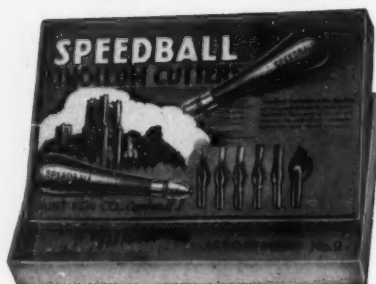
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**CALLIGRAPHY—ITS USE IN DESIGN**

*(Continued from page 175)*

Designs should turn well at the corners if fitting the pattern to a square for, while some designs start at the center and meet at the corner, many find their starting point at the corners. The shorter the border, the more important becomes the consideration of the corner in contrast to the free scroll type of design which fits and turns a corner so easily. It is well to remember that all designs and rhythms will successfully fit within a square, thus forming a single complete unit which may become a design through repetition of this unit.

Patterns are best designed in full size, so one may use tracing paper over a working drawing to transfer the design to a linoleum block if that medium is used, or as a guide in free-brush painting. It would be possible to develop rhythms through the use of charcoal pencils, but this is not as spontaneous a medium nor does it give the same free result as brush and a single color of paint.

The finished result of a design is best when one considers the color scheme at the same time he plans the design. Balancing size of masses in large, medium, and small size units will help distribute color for balance. Some one color in the color scheme should be soft enough to blend into the background of the material used and the others should harmonize or contrast. Units should be simplified and easily read, for it is quite possible to have too many lines entwining each other. In this case, if the design is still possible, the separation of lines may be distinguished by using two colors, though three or, at the most, four colors are the limit to the number of colors one should use, if one is to find space within a given area for all colors to balance.

Strap all material tightly to a drawing board. One can obtain soft tile board in large sheets and have them sawed to a larger size than ordinarily obtainable at the art store when planning work a yard or more square. Place waxed paper between the fabric and board to repel dye from sticking to board. Paint freely without any previous drawing in, the shape of your pattern plan, by working from your original. A yardstick and a few pins set from point to point will hinder any mistakes, and by working with the lightest color first the design will be safely set for the color scheme to follow. Any mistakes made in the first color will not be noticed as the other colors are added.

Into the pattern plan paint freely in line any representative picture in the four corners. A good design is always strong at the edges, so it will be necessary to place a smaller border or rhythm of line an inch or two from the edge of the hem, thus balancing out the masses or color scheme.

As your design is finished but the paint is still wet, hold material down tightly with one hand as pins or thumbtacks which have kept the cloth strapped tightly to the board are removed with the other hand, thus keeping cloth from moving to a part of the board which might offset fresh paint on unprinted material. Lift square with both hands upward simultaneously and lay out to dry.

If one wishes to use linoleum blocks on silk or rayon, linen or cotton, no press is needed—only the length of time that it takes the ink to absorb. A piece of wool felt tacked to a drawing board

forms a cushion and aids printing of linens and cottons. Over the wool spread brown paper and then waxed paper. Any ink coming through on the waxed paper is removed with the paper and fresh waxed paper put in place for the next printing. One may trace brush drawings onto linoleum blocks. If printing on silk or rayon, no felt or pressure of any kind is needed—the impression takes to thin material as soon as the block contacts the fabric. Just place the inked block on silk or rayon and lift slowly after a few minutes for absorption. This makes it possible to print any size piece of silk or rayon material desired. Use less ink if the material is thin, for the fibers can only absorb so much ink. Dry for 48 hours.

One may gather ideas for rhythms from folk art designs which can be modernized by simplifying border designs and adding an original picture theme into the repeat. These may be used on woodenware, ceramics, glass, and many other items used in everyday living, thus making the traditional fine art of calligraphy take its form in design as well as creative living. It is the freest approach to art and most adaptable to everyone, having found its origin in penmanship, making it possible for all to share it. In the words of the great English designer, William Morris, "What business have we with art unless all can share it?"

**SEMINOLES OF THE EVERGLADES**

*(Continued from page 169)*

It is then that the children listen wide-eyed as the Old Ones tell the legends of their people, legends brought down, some of them, from former hunting grounds beyond the Great Okefenokee Swamp, and some learned, perhaps, from their predecessors, the Calusa and Timacua Indians that were in the Everglades before them.

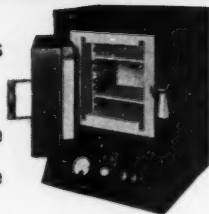
Perhaps tomorrow the boy will carve a coconut with the mischievous face of Pasikola, that delightful story rabbit of the southland Indians, or Tciloktci, the chattering chipmunk. He it was, they said, that looked on the tail of Wotko, the raccoon, and saw the answer on how to divide day and night . . . an equal amount of light and dark as the rings on Wotko's tail. Of course, Tciloktci has been forced to wear a striped back ever since because the sharp bear claws of Nokosi left a deep gash in his fur.

But the chipmunk should have remembered the great black bear was cross ever since he'd lost the Gift of Fire that had been given to him. When Nokosi had gone off hunting he left Fire alone and untended. It would surely have died there had not the Indian found it. Hurriedly he fed Fire with sticks and gratefully it burned up brightly in the center.

And so it has done for the Indian ever since and the Seminole gives it shelter from the elements under the sloping roof of the large cook CHIKI. Here it cooks his food, corn, squash, beans, and sweet potatoes from the garden patch; bubbling his pot of sofki, giving warmth when cool winds sweep across the sawgrass; and shedding soft, flickering light when the mantle of dusk spreads over the Everglades.

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### HELLO THERE!

The wintry winds are beginning to blow around all of us except you fortunate ones living in the warm sections of the country, but I am sure you will join us on a trip to the Bahamas, where tropical palms wave gently in the breezes, and warm beaches invite us to sun ourselves on their soft dunes.

Our means of transportation for our winter vacation is a beautiful folder distributed by the Nassau, Bahamas Development Board, truly a technicolor tour to a Caribbean paradise. NASSAU IN THE BAHAMAS is the title of the folder, and on the front cover, just below the coin-size picture of Columbus' ship we receive a cheery wave from a gay Nassau inhabitant as he stands on a wall bordered by lush vegetation. In the foreground is a quaint little, horse-drawn carriage that might have trotted in from another century. But the biggest thrill comes when we open the page and step right into a picturesque open market, filled with exotic merchandise from every part of the world and including native-woven hats and mats, shell ornaments, and rare tropical fruits. Walking across the page from the market, we meet a breath-taking view—the kind that everyone dreams about when the snow lies deep. A beautiful crescent of white beach is outlined with graceful palms, their fronds waving welcome, while fluffy white clouds drift lazily through the blue sky, and the sea is a constantly changing pattern of beauty, shading from delicate blue to green and back again, luring us into the warm waters as irresistibly as a Lorelei. But there are other spots to visit, other activities to engage in—and we must tear ourselves away from this beautiful picture and move on to join the sailing enthusiasts at the Nassau Yacht Club, where white sails spank gently in the zephyrs and a pair of sun-bronzed vacationists gaze wistfully from the shore. Let's dream a moment in Nassau Harbor, where an ancient cannon and an old ship's figurehead recall memories of bucaniers and Spanish men-o'-war riding at anchor in the now peaceful harbor.

These are only part of the lovely picture visits that are yours in this folder that is a color-warm invitation to Nassau. Speaking of color, see that warm splash of blossom over there? It's bougainvillea—and you'll find hibiscus, oleander, and many other flowers that have formerly been words in a tropical novel.

Nassau isn't far away—and with this folder as your magic carpet, you're there with a flick of a page. Send 3 cents today for your copy of the folder NASSAU IN THE BAHAMAS. If there is a slight delay, be patient, as a new printing is coming from the presses.

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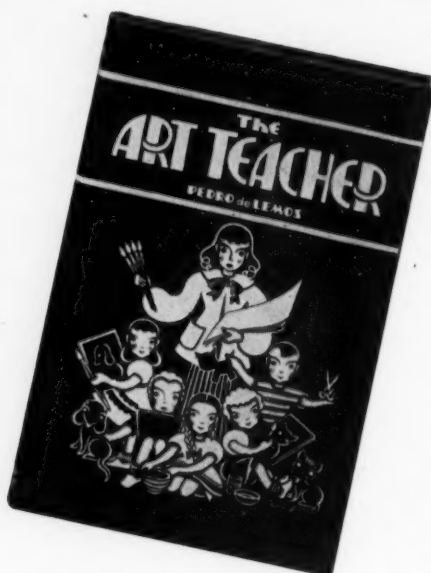
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Whitney Publications, Inc., 11 East 44th Street,  
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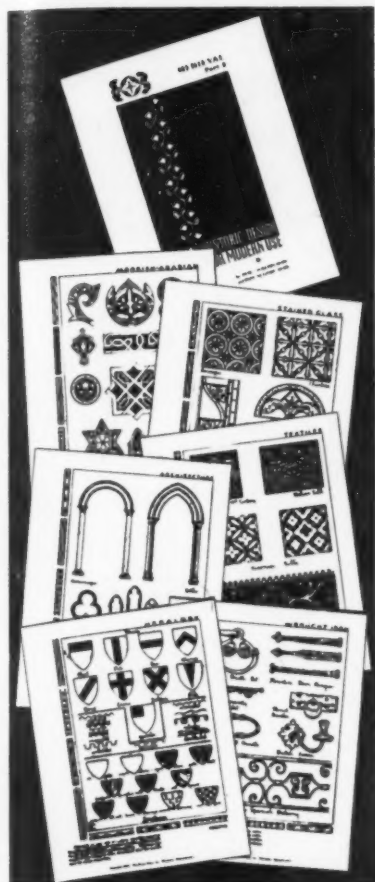
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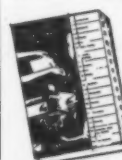


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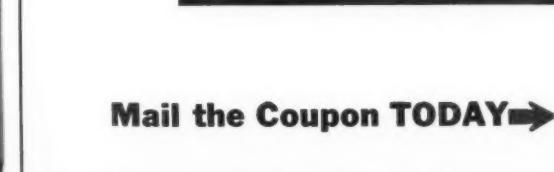
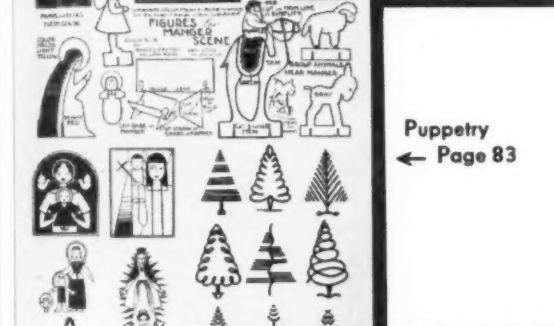
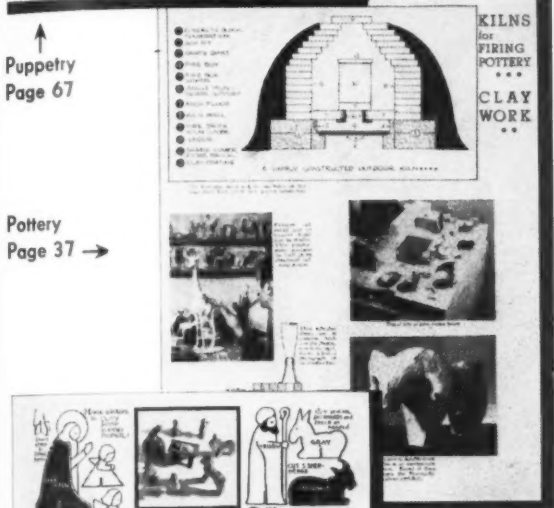
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